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NOTE ON THE MOST RECENT THEORY OF CONSONANCE AND DISSONANCE IN ACOUSTO-MUSICAL SCIENCE.

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1. *Aim of Science.*—Music is concerned with pleasure and pain, choice and rejection. The main object, therefore, of acousto-musical science will be to trace laws as to why certain materials in music are preferred to others. The more easily perceptible the laws by human understanding, that is to say, the more they are reduced to terms of the ordinary senses, the further the science will be advanced.

2. *Philosophical Position of the Modern Theory.*—This last distinction shows the difficulty of clearly explaining Professor Helmholtz and his theories in a few words. They are so great an advance on preceding theories as to necessitate a change even in the modes of thought employed in considering the subject. I am not aware that Helmholtz's exposition of consonance and dissonance has been adequately interpreted to the public by any English author. Mr. Sedley Taylor's book, "Sound and Music," was written with a view to introducing Helmholtz to the English public, but appears to break down at page 163, where the statements cease to be intelligible. Professor Blaserna's book in the International Scientific Series, "The Theory of Sound in its Relation to Music," is in this respect quite useless, the author being evidently himself in the stage of thought which it is the object of such inquiries as those of Helmholtz to explode. Professor Blaserna does not get beyond "simple ratios;" and what constitutes the differentia of Helmholtz's work, philosophically speaking, is not even alluded to by him. Stainer and Barrett's "Dictionary of Musical Terms" has an excellent article on Acoustics; but even there the theory of consonance and dissonance is not brought out very clearly. Dr. Stone's analysis of concord and discord in his Primer, "The Scientific Basis of Music," seems to be eminently imperfect, and a better title for the whole work would apparently have been "Scientific Facts connected with Music." What Helmholtz has done with regard to consonance and dissonance, that is to say, with regard to the basis of music, is to give a complete physical, and a more or less complete physiological, explanation of the mathematical empirical laws already propounded. The sciences, even when conducted on strictly inductive principles, will vary in the intelligibility of their results according as these are easily cognisable by the human senses. Astronomy has not got beyond abstract mathematical laws; for example, that of gravitation, almost as transcendental a conception as the old metaphysical explanations. The Light theory has got beyond a bare mathematical expression; for it has, or it is assumed that it has, sensible vibration of a ponderable body as its ultimate fact. But in this case also evidently much remains; for as to the mode by which the eye-retina converts the Light phenomena into visual phenomena absolutely nothing is yet known. Acousto-musical science has got a little further than these. In lieu of merely accepting a mathematical formula, Helmholtz has analysed with Sirens, Resonators, and other mechanical appliances, the actual wave-disturbances occurring in the air, and the actual modifications induced in the auditory organs; and from what goes on there has deduced reasonable motives for the preference shown by the

human ear for one musical interval rather than for another. In a few cases where Euler and other mathematicians had formulated more than there were facts to support, Helmholtz has checked the mathematical laws; but as a rule his physical discoveries tend only to confirm these. On the other hand, the mathematical explanation of acousto-musical science has always been very meagre, and the new mode of observation has introduced an immense amount of novel information.*

3. *Unit for Investigation.*—Music cannot be made without intervals, whether the music consist of harmony or melody. Even a *glissando* passage in melody must have a starting-point and an end standing in some relation to that starting-point. The simplest case to consider is the single interval; this will underlie all other facts. Why then are certain single intervals more eligible than others? This is the unit of inquiry, and the answer ought to give the ultimate fact in music.

4. *What Quality of the Unit is to be inquired into?*—An interval will vary as to smoothness, that is to say, actual absence of mechanical shock to the ear; richness, that is to say, capacity to satisfy an æsthetic taste; finality, that is to say, capacity to satisfy the ear without reference to other intervals; and perhaps several other qualifications. The first is the most mechanical and most universal, and any laws established in connection with this must be the basis of, at any rate, all that is rudimentary in music. The question then is, Why does the ear, when two intervals are presented to it, say "this is more harsh than that?"

5. *Overtones, Ohm's Law, and Fourier's Law.*—Ohm on investigation of the physical nature of sound waves has laid down that every sound vibration must of necessity be either pendular, or analysible as the sum of a series of pendular vibrations. Fourier's abstract mathematical law makes the converse statement that every periodic form of vibration without exception can be made up by putting together a smaller or greater number of simple vibrations, whose vibrational numbers are in the series 2, 3, 4, 5, &c. times as great as the vibrational number of the given motion; Fourier adds that the combinations are infinite, and that no two are alike. Helmholtz, by resonators for analysis, and by artificial instruments giving simple tones, or tones with pendular vibrations for synthesis, has made observations showing the objective reality of the facts referred to in Ohm's generalizations, and the applicability of Fourier's law to music. He has shown that every musical single sound of ordinary quality is made up of a main pendular vibration or fundamental tone, accompanied by a number of smaller pendular vibrations or overtones, whose rates of speed are of the series 2, 3, 4, &c. times the speed of the main vibration. All ordinary musical sounds are of this composite sort, but tuning forks and stopped organ pipes can be made to be almost entirely clear of overtones, being thus approximate specimens of simple tones.


6. *Combination Tones.*—The materials for examining the question of consonance are not complete till we recognise that two tones, even if they are simple tones, will produce "combination tones." When the vibration is gentle, and the movements are infinitely small, the two sets of vibrations in an interval coalesce; but as soon as the tones become at all loud, various secondary sets of waves arise. The "differential" combination

* We consider that the mathematical deductions of acousto-musical science are here considerably underrated. For example, the theory of overtones, which is founded upon the important laws of Ohm and Fourier, would not have been discovered by experiment, for by any tentative process, and could not have been established satisfactorily excepting by mathematical investigation, and without these our knowledge of acoustics would have been very meagre indeed.—Ed. M. M. R.


tones, called so because the rate of speed of the combination tone is the difference between the other two rates, are specially prominent.

7. *Nature of Beats.*—If one sound has, say, 200 vibrations per second, and another has the same, and they are sounded together, their waves will reduplicate each other at each turn of the wave. If one has 200 and the other 201, all the crests of the waves during the second will be thrown out, and coincidence will only occur at the end of the second, thus giving increased intensity at end of the second, diminished intensity in the course of it, and a point of minimum intensity at the middle. That is to say, there will be one beat or throb per second. Similarly for 200 and 202 there will be throbs at the half-second and at the end of the second; altogether two beats per second. So for greater differences. These maxima of intensity, or throbs, are very marked to the ear, and are quite different in kind to the periodicity shown in any form of combination tones.*

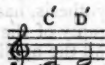
8. *Consonance in Simple Sounds without Combination Tones.*—Now take the simplest case of consonance, two tones unaccompanied by overtones, and not loud enough to produce together a combination tone that need be taken into account. What is the result? Say the two

tones are  giving each 264 vibrations per

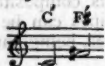
second. Let a small alteration be made, and let one vibrate as 264 and the other as 265; the result is a throb, perceptible but not disagreeable. So if they vibrate as 264 to 270, or even with a few more beats per second. These slow throbs are not disagreeable; hence the "voix celestes" stop on harmoniums, and hence also the tolerance of the ear to the slight discrepancies of the equal temperament. Now put the vibrating numbers at 264 and 281, and the two notes will be

sounding  a semitone, with 17 beats to


the second. This will be found to have become extremely disagreeable. The ear can still hear a throbbing, but so quick that it is confused. After this point the effects

will be found to be again disagreeable. At 


with 264 and 297 vibrations, and 33 beats to the second, the sensation is beginning to be less confused, because the ear cannot distinguish any pulsation. Widen the intervals, and the jarring effect will get less and less *ad infinitum*. It will be said, surely when you

get to  you will have a jarring effect

again; for this is a well-known dissonance; and when

you get up to  the perfect fifth, you will

cease again to hear it. But this is not the case. With simple sounds, unaccompanied by overtones or a combina-


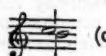
tional tone, there is no more roughness with 

* In this and what follows it would appear to be more consistent to interpret the throbs as a particular and altered form, in which the combination tone necessarily presents itself whenever the two tones are nearly in unison.—Ed. M. M. R.


† Accepting the numbers here stated, it would be more accurate to designate the second note as D flat.—Ed. M. M. R.

than there is with  This, then, is the ulti-


mate fact. Intervals in their primitive state are eligible or otherwise according as they are free or otherwise from the peculiar ear-irritation caused by not too slow and not too fast throbbing. In a series of intervals all starting from one pitch there will be one node of what may be called maximum beat-dissonance, and on either side of this more or less absence of it. Expressed geometrically, the line of beat-dissonance will be a curve rising somewhat abruptly from the base-line on the one side, and on the other side tending to approach the base-line, but never actually reaching it; and the maximum point of beat-dissonance will be at the highest point of such a curve. To make a real definition of the exact locality of the point of maximum beat-dissonance would be a difficult matter. The number of beats constituting a maximum will vary with the personal irritability of the auditor. It will vary also with the loudness or quality of the sounds producing it. Helmholtz adds that it will vary somewhat with the pitch of the interval. The same number of beats is caused by a larger interval below than it is above; for example,

 (or $99 - 66 = 33$) and  (or $528 - 495 = 33$)


each give 33 beats. And he thinks that in the case of a larger interval the ear-nerves, being farther apart, do not derive the same irritation. So that a hearer would probably place his maximum beat-dissonance at a


third, say,  in the low octave, with $16\frac{1}{2}$ beats

per second; whereas he would place it at the semitone

probably,  higher up, with 33 beats per second.


Helmholtz's evidence on this radical point is not very clear, if indeed it is possible to prove anything in such a matter. But even if this is true, it will only follow that the pitch of an interval will somewhat modify the number of beats which will be accepted as a maximum beat-dissonance; it will not alter the main fact that the localising of that maximum depends on the number of the beats as a main principle. It will follow, of course, from this that


such intervals as the following 

 all of which give 33 beats per second,


are more or less placed on the same footing as regards roughness. This, when overtones and combination tones are withdrawn, is true, as far as such things can be compared. But the exact localisation of a maximum dissonance-point for different intervals, or intervals at different pitches, or intervals caused by different qualities of sound, is not of much practical importance. All the results of scale and harmony can be shown to proceed from the bare fact that beating between two notes moderately adjacent does take place.


9. *Consonance in Simple Sounds with Combination tones.*—Now introduce the combination tones and add these to the interval. Two examples will show what hap-


pens. The seventh  under the last paragraph

had no less smoothness than the octave  and both



were on a par, each having its notes well out of beating distance with one another. But let differential combination notes come in, and the former will at once be full of beats while the latter will remain without any. In the

interval  there are 495 vibrations for B and 264 vibrations for C, giving 231 vibrations as a difference.

These 231 differential vibrations represent the note 


That note is actually thrown out by the interval just named, and beats loudly with the  of the interval

itself. Other differentials in a less degree. The interval


 however throws out  for its first

differential, which coincides with the lower note of the interval. Thus, 528 vibrations for the upper note and 264 for the lower note give a difference of 264, which is the same vibrational number as that of the lower note. When these experiments are made for all intervals, the net result is to show the octave to be the smoothest of all; the perfect fifth to stand next; the intervals adjacent to the octave, or within say a semitone of it, to be very rough; the intervals similarly adjacent to the fifth to be moderately rough; and all other intervals larger than about a semitone, or the beating-distance, to be on a par. This last fact is at first sight rather surprising, but can be verified with the necessary appliances for giving simple tones.


10. *Consonance with Combination tones and Overtones added.*—Further add the overtones, as in all ordinary musical sounds, and the boundaries between the various intervals spring up on all sides. No beats will arise between the principal overtones of a single sound, for they are all out of beating distance with one another,

thus:—  But with any two sounds, the prin-

cipal overtones will interfere more or less in almost every

case. In the major 3rd  It will be seen

that in two cases there are beats between the component parts. Even in the 5th there is a certain amount of beating,

though only that of the whole-tone; thus 

In the octave alone is there no beating at all due to any of the principal overtones; they are, in fact, all clear of beating-distances. The net results of these experiments not only agree with the results already shown under combination tones, but they also confirm musical experience. Thus

the octave is the most smooth of all intervals; so much so that we can reduplicate it in every combination of sound and harmony, and derive hardly any sense of confusion from it. The fifth has partially the same character, though the difference of degree is very marked; thus in an organ there is a "quint" stop which reduplicates everything in the fifth above, and in the mediæval church service voices in unison were accompanied by the fifth above on the organ. All the other well-known distinctions are confirmed. Thus the fourth is moderately smooth, and the fifth very much so; whereas intervals lying between these two are very harsh. So for all other intervals. The experiments of Helmholtz have in several cases pointed to facts in harmony hitherto hardly reckoned at all by musical theorists. Thus a fifth low down is not the same as a fifth high up. The present theory shows the reason why this is so in the case of compound tones. Higher up, all the component parts of the fifth are wide enough apart to avoid the beating-distance. Down lower, where much fewer beats go to a given interval, they do not avoid them. Helmholtz has also shown how the consonance of an isolated interval varies somewhat with the quality of the sounds producing it. Harmonists have hitherto ignored this, though the facts are known to composers.

11. *Development of Harmonic Systems.*—It is unnecessary to show in detail how, given the above laws about isolated intervals, the whole of the melodic systems of the East, or harmonic systems of the West, can be constructed. They are accretions. Both in the East and West the systems are influenced largely by considerations other than the rudimentary ones here considered, as, for instance, by the æsthetic consideration of tonality; but the laws given above must necessarily be the foundation of all. In the harmonic system certain mutually consistent intervals are selected, and the rest have to be completely thrown aside. Numerous highly satisfactory intervals, as, for instance, that shown in the sixth overtone, nearly B flat as against C, are lost to the European system. When the mutual dependence of the various items is fully considered, it will be seen what a small quantity of the available resources can be utilised in a system which works them simultaneously. On the other hand, it should be observed that all portions of the human race have been unanimous in utilising the three most prominent and useful intervals—the octave, perfect fifth, and perfect fourth.

12. *Agreement with and Improvement on Mathematical Laws.*—The old mathematical laws about intervals did not go beyond the generalisation that intervals were consonant in proportion as the vibration fractions indicating them could be stated in small numbers. This "smallness," however, was never strictly defined, and in several other respects mathematicians had to confess that the facts eluded classification under the law. Helmholtz's experiments with the component parts which make up musical sounds have shown that the "simple ratio" plan is the only way to avoid physical discomfort caused by beats. From this will be seen the difference between the two modes of thought. At first sight people will decline to believe that overtones and combination tones, of which they know nothing, can make so much difference. This is because they have never realised what music would be with simple tones only. The conditions are never satisfied in practice, and overtones and combination tones are by long habit taken as a matter of course.

13. *The Physiological Aspect of the Question.*—Helmholtz's investigations into the physiological part of the question do not profess to be more than tentative. They

go to show that vibrations in the external air or other substances are imitated by corresponding vibrations, on the well-known principle of sympathetic resonance, in the different portions of the ear. Mechanical shock is still the ultimate fact arrived at, and the process only consists in translating the objective into the subjective.

OLD ENGLISH COMPOSERS FOR THE VIRGINALS AND HARPSICHORD.

EDITED BY E. PAUER.

(London : Augener & Co.)

IN a handsome and elegantly printed volume, of some 200 pages, is enshrined a perfectly unique collection of preludes, galliards, pavaues, grounds, chaconnes, suites, overtures, sonatas, etc., selected from the works of William Byrde, Dr. John Bull, Orlando Gibbons, Dr. John Blow, Henry Purcell, and Dr. Thomas Augustine Arne. A collection which, for the inherent merit of the many pieces and for the great reputation the several composers still bear, deserves to rank high among the classics of music; fit for study, for recreation, and delight.

The task of collecting, arranging, editing, and general revision has been done by Mr. E. Pauer, and no one more skilled or appreciative could have been selected. He has approached and completed his task in a manner every way commendable, and with a particular degree of taste, so that the works of the old writers speak with their own eloquence even though they stand upon a platform of modern furnishing. Some idea of the value and copiousness of the collection may be formed when it is said that there are ten pieces by Byrde, a like number by Dr. John Bull, six by Orlando Gibbons, twelve by Dr. John Blow, eight suites by Henry Purcell, which suites include preludes, almands, courantes, minuets, sarabands, gavottes, rigadoons, &c.; and there are eight other pieces of varied character by Purcell. Besides these there are the eight once famous sonatas of Dr. Arne. All these works have been chosen with care, and show forth the genius of the several authors in the most favourable light; and the whole book is full of gems of thought which cannot be otherwise than profitable for instruction as well as for recreation.

Each selection from the six masters is prefaced with a short biographical introduction, written by Mr. W. A. Barrett, Mus.Bac., and there is also a general preface which will interest all, and probably help to the better understanding of the several works, for there is a considerable amount of information given concerning the history of keyboard instruments and of the art of fingering. Regarding these the writer says:—

"The mechanism of the most valued keyboard instruments known to all the writers whose works are here reproduced, did not admit of so great an amount of expression as even the most common and cheaply constructed pianoforte of the present day places at the command of the player. There were no contrivances for continuing or increasing the vibration of a string after it had been once excited, no means by which graduations of tone could be attained, no possibility of making the least difference between a soft and loud sound—at least, upon the earlier instruments. Whether the pressure upon the key was light or heavy, gentle or forcible, only one quality and character of tone was obtainable, one which was happily and humorously described by Dr. Burney, a contemporary of the writer latest in date, Dr. Arne (who, comparatively late as he lived, never saw the pianoforte in general use), when he said that the tone of the virginal, clavecin, harpsichord, and spinet were all alike, 'a scratch, with a sound at the end of it.'

"This 'scratch' was produced by a small piece of quill which was placed in a 'jack,' and when forced upwards by the pressure of the key, caught the wire and made it sound, the 'jack' dropping back into position by its own weight, ready for use again. This was the principle of all the early instruments above named, and

although in the harpsichord an increase of tone might be temporarily obtained by means of levers or 'stops,' which brought additional 'jacks' and strings into play, the power thus gained did not add much to the qualities of expression. In the face, however, of all these manifest disadvantages, the music written by these 'singular good worthies' is remarkable for the shapeliness of the forms employed, and for the readiness with which it lends itself to all the graces of expression customary in modern music. It may of course be performed in a purely mechanical fashion, accuracy standing in the stead of artistic emphasis, and technical skill in the place of taste, but of course it gains much when played with a certain amount of feeling. The dexterity required to execute the passages in the examples taken from the works of Byrde, Bull, and Gibbons is all the more astonishing when the peculiarities of fingering, as taught at the time, are taken into consideration. It is reasonable to assume that the earliest work which contains any description of the methods of fingering, Ammerbach's 'Orgel oder Instrument Tabulatur,' published at Leipzig in 1571, should have its canons or directions based upon a pretty general practice. In this book, the use of both thumb and little finger on either hand is forbidden, a denial which produced stiffness and awkwardness in the execution, besides multiplying the difficulties in rapid playing. For nearly a century and a half—that is to say, until the year 1718, when the book called 'Kurzen jedoch gründlichen Wegweiser' was published—this or similar fingering continued to be taught and practised. An occasional variation was made by a daring experimentalist, in his endeavour to obtain greater ease or more convenient manner when the black keys were called into play. The tuning of all keyed instruments known was according to the system of unequalled temperament, and the greater part of the music of the period was written in the most simple keys, as may be seen on reference to the first seventy pages in this collection. One of the earliest writers who was bold enough to advocate new views, and to recommend the use of the thumb in England, was Henry Purcell, who, in his 'Choice Collection of Lessons for the Harpsichord,' not published until about the year 1700, marks the thumb for use in either hand, in his 'way of fingering a scale of two octaves, ascending and descending.' In France, Couperin also employed the thumb in a like unscientific style, as may be seen in the variety of uses to which it is put in the exercises in his work, 'L'Art de Toucher le Clavecin,' Paris, 1717.

"The most remarkable reforms in the systems of fingering, and perhaps, also, in the practice of tuning stringed instruments, were due to the genius of John Sebastian Bach, who, as his son Emanuel tells us, taught the use of the thumb and the little finger in all possible positions. The limit placed upon the use of the fingers will account in some degree for the fewness of chords in the earlier writings; the freedom from restriction, which became gradually adopted, may be traced in the chronological sequence of the following works in this collection of pieces by old English masters. The presence of chords in the works of Byrde and Bull, though comparatively infrequent, still would imply that the forbidden fingers were occasionally employed in defiance of the rules laid down, and so it may, with good show of reason, be inferred that the practice of the old musicians was in some wise at variance with their precepts."

How, for example, would a modern player find it possible to execute the following passage from William Byrde's prelude, according to the old mode, when the use of the thumbs and little fingers was forbidden?—

No. 1.



The quaint character of the music of this period may be imagined from the example here given. Its value as a relic of history is great; for to the "soothing sound of this sweet descant" can we be transported in imagination

to the golden days of good Queen Bess. We can make for ourselves the very harmonies which she herself may have played, and we may know the character of the melodies and the chamber music which delighted the ear of gentle Shakespeare. That there was a great amount of delicate beauty in the music, the examples in the present volume stand to show. What many may consider its weakness—namely, the absence of chords or full-filled passages—was not really a sign of the absence of power, it was simply a forced observance, a compulsory custom of writing, arising out of the want of a sustaining quality in the instruments. So long as the figure of the music permitted of motion, the device to simulate continued tone was not needed, but as soon as the chords were to be sustained, the curious iteration, as shown in the following portion of the variations on the old air, "Sellers Round; or, the Beginning of the World," was used, and, it must be admitted, with considerable effect:—



A still more elaborate design is frequently used by Dr. John Bull, as may be seen in this one extract from a Preludium:—



Most of the ornaments set out in full as in the above are now indicated by recognised signs. It must be remembered that in these early days signs were used, it is true, but they were not of general employment. Thus, although some of the pieces by Byrde, Bull, and Gibbons were printed in the same book, the observance of the same forms is not in every case uniform.

The more systematic introduction of recognised signs of abbreviation begins to be made in the work of Dr. John Blow (1648—1708), and there is also a greater amount of regularity in the construction of the several melodies, and the value of distinct rhythm makes itself felt. The desire to discover or exhibit new changes in harmony is also remarkably present in these delightful examples of old-world musical thought. Many of these harmonic combinations are now exceedingly familiar, but they were not so then, and as we can still listen to them with a vast amount of pure pleasure, common as they be, we can in fancy realise the delight the chords must have given to the discoverer, to the user, and to the unprejudiced hearer. The passage subjoined, the eleventh variation upon "a ground," cannot be read with aught but interest, and, taking into consideration the date at which it was produced, with some degree of surprise also:—



Henry Purcell, Dr. Blow's pupil, also followed his master in the employment of a "ground bass" as a frame upon which to construct variations and complicated problems of rhythmical figures. Examples of this peculiar form of writing are not wanting in this volume, and it must be said that the selections given are in each case of the most favourable kind.

The number of pieces by Purcell is, as it should be, greater than that from any other writer, and yet with all the copiousness of the extracts, it cannot be said that there is the least degree of monotony or lack of variety. The eight suites comprise some thirty-six distinct movements. These suites form a very instructive study of themselves, first as showing the amount of latitude the old composers took in the choice of the number and character of the movements composing the Suite; secondly by the exuberance of the fancy which influenced the style of writing; and, thirdly, as exhibiting the gradual tendency towards the establishment of a settled form in music. This is spoken of in the preface, and as the original words are clear and to the point they shall speak for themselves:—

"There is another aspect in which the present collection may be viewed—namely, with regard to the peculiarities of their rhythm and cadences, and their value as showing the growth and development of what is now called the 'Sonata form.' The character of the pieces which Byrde, Bull, and Gibbons call 'Gagliardos' show early instances of the separation of the name of a dance from the rhythm useful for the purposes of regulating motion by music, for neither they nor the 'Pavanas' would be available for the purposes of the dance from a Terpsichorean point of view.

"It would therefore seem that the original dance measures bearing those names had to some extent ceased to be available, or had been superseded by new introductions or inventions for ball-room purposes. No doubt the writers, who adopted the measures with the design of obtaining variety, at first kept very closely to the original lengths of melodic phrases, and by timid degrees departed from their models, retaining only the name and the suggestion of the rhythm. This will appear most striking when the 'Courante Jewel' of Dr. John Bull (p. 52) is compared with the Courantes of Henry Purcell, or the probably earlier ones by Dr. Blow. The Courante of Dr. Bull is short and such as might be danced to, the musician's art being employed to form variations upon the theme. Those of the later writers are more extended in length, so that neither the number nor nature of the steps needed for the former dance could by any possibility be fitted to the latter ones. //The 'Gavot,' also, of Dr. Arne (p. 191) is more lengthy than that which was popular in the days of Dr. Blow—some fifty years before; and it is only necessary to compare the minuets of Haydn with those of Henry Purcell to become acquainted with the difference brought about by a course of years and a change in ideas.

"The modern sonata is the development of the seventeenth century suite, such as was written by Purcell. The contrasts in the character of the movements—grave alternating with gay, the brisk with the stately—is continued even to the present time, although there seems to be a growing tendency to omit as an essential number in a series of movements the minuet, the last remaining link which shows the derivation of the movements of the sonata from the dance measures.

"The plan of a first movement which constitutes what is called sonata form—the employment of two subjects upon a recognised design such as received its simplest perfect expression in the works of Haydn and Mozart, and its more extended definition in those of Beethoven and some recent writers—seems only to be hinted at even in the works of Dr. Arne, who could not have been wholly insensible to the great influences at work to secure a more matured regularity and energy in the exposition and expansion of musical thoughts."

The minuet from the first suite by Purcell will be read with curiosity, as it has been quoted in the never-to-be-settled controversy concerning the tune "God save the King," as being sufficiently like the more modern form as to give the admirers of Purcell the opportunity of asserting that it is in his works that one of the earliest regular melodies, having a similarity to the popular tune, may be found:—

No. 5.



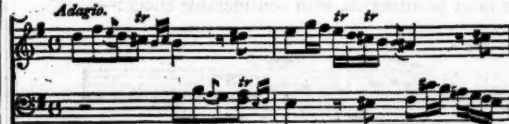
This minuet is not the most favourable example of the musical thoughts of Henry Purcell which is contained in the book; it derives its chief claim to attention upon the ground already pointed out. The many beautiful melodies will be eagerly sought after by those who can enter into the spirit of the old writers. Some of them it is a great temptation to quote in this place, but the temptation must be firmly resisted.

There is between the death of Purcell and the artistic life of Dr. Arne a great gap of time. This might have been supplied by a quotation of some of Handel's harpsichord suites, but for reasons sufficiently obvious these are not given, as the mighty master deserves a special treatment.

The student will not fail to observe in the character of the works of Dr. Arne, not only a great advance in the treatment of melody, but also a progress in the art of form, and a general independence of character in the several movements. The old harpsichord devices are still maintained, though in a necessarily modified form, for great progress had been made in the art of composition as well in England as upon the Continent, and it is

only to be expected that Dr. Arne's works should show signs of the effect of the influence of surrounding thought. Among his contemporaries he was held to be possessed of the greatest amount of originality as a writer, and to be far in advance of his time. That he was so is proved by the freshness of the melodies he invented. His scientific attainments are not always exhibited in a crude or obtrusive form; in fact, so little does he allow artifice to exhibit itself or be exhibited, that it may be doubted whether his silence may not have been the result of a sort of incapacity, a knowledge of weakness and an acknowledgment by a sort of "dignified refraining." That he could write with some degree of classical point, and yet never forget to be melodious, the adagio of the second Sonata, which begins as follows, will show:—

No. 6.



We could dwell a long time over this collection, so great and varied are its fascinations. Enough has been said to indicate its character, the rest the more intimate acquaintance must be made personally. It is a friendship worth cultivating, more especially if the works are read with the "spirit and with the understanding also"—that is to say, if they be judged according to their own light. This the preface also asks for and points out when it says:—

"It would be as manifestly unreasonable to measure these works by the standard of value afforded by the efforts of the genius of Beethoven or later musicians, who have profited by accumulated discoveries and experiences of a long line of illustrious predecessors, as it would be to contrast unfavourably ancient modes of travel with the present means of locomotion, or to regret that the Elizabethan poets did not illustrate their thoughts with imagery that could only be known to a people of after-time. They should therefore be judged according to their merits, and their musical value assessed by the standard existing in the days when the writers were living and breathing realities, and then the wonder at the skill with which they took advantage of all that was known, and made it the basis of further improvement, which their posterity could enjoy, will be only equalled by a hope that all art may be benefited in the present and future by a similar earnestness of purpose, singleness of design, and conscientious employment of entrusted talents by the successors of these great and worthy representatives of old English musical genius."

A NEW SALVATOR ROSA.

BY L. NOHL.

Translated by C. GOOLDEN, M.A.

(Concluded from page 7.)

AND so Liszt relates how he desired, on his first return to Hungary, in the summer of 1838, to re-awaken the reminiscences of his youth with some of its most lively impressions, and, naturally enough, preferred to meet these hordes again in the forest and in the field, in the picturesque confusion of their wanderings and camps, with all their contrasts no longer hidden under a varnish of conventionality, to seeing them in the dull streets of cities, the dust of which they were eager to shake from their feet, to kick them rather against the thorns and thistles of the heath than on the rugged paving-stones of a town. "I visited them away in their own realm, slept with them under the clear sky, played with their children, made gifts to their maidens, chatted with their

dukes and lords, listened to the concerts they gave *gratis* to their own people by the light of their camp-fire, pitched where chance ordained"—Salvator Rosa among the robbers! And then follows a description such as only could be given by one fully sensible of the contrast which would naturally and forcibly strike the mind of this spoilt child, brought up in all the luxury of city life, and that city Paris, with the supreme simplicity of these savages, and only by an artist who could write of himself—"Later on I became myself a wandering artist, such as they are in our own land, and like them I remained a stranger among the people, and like them pursued my own 'ideal' in a continuous development of art, if not of nature."

Stretched out upon the thick crinkly fur of their lamb-skin cloaks, which had been spread as a bed of honour for him, with a layer of freshly-gathered sweet-scented flowers, in front of him a colonnade of lofty ash-trees, whose wide-spreading branches seemed to support the sky like a tent of blue satin, with curtains of vapoury clouds, at his feet a rug of moss embroidered with lovely heather blossoms, he would spend hours in listening to one of the finest Gipsy orchestras, who, warmed with the charming summer glow, and the full allowance of their favourite alcoholic beverage, accompanied with indescribable fire the dances of their women, whose tambourines resounded to their ravishing gestures and subdued cries, whilst during the short pauses for rest were heard the scroop of the badly-greased wooden axles of their wagons as they were pushed further back to make more room for the dancers, mingled with the shouts of the boys in their own jargon, which were, however (from politeness, perhaps), translated, "Viva Franz Liszt!" Then a shout of joy and surprise at the sight of a meal of meat and honey! a cracking of nuts by the white-toothed urchins, with the cheeriest laughter, the maddest gambols and somersaults, and the most Babel-like confusion of noise—a perfect picture of the maddest natural and lively humour. Regular battle-scenes were enacted over some favourite morsel, such as a sack of peas, for example, when tattered Megæras with shock heads, bleary eyes, toothless jaws, and trembling hands would perform incredible sarabands for prizes which appealed to their dainty appetites. The men, to whom he had furnished valuable horses, laughed and showed their pearly teeth, cracked their finger-joints like castanets, threw their caps up high into the air, strutted about like peacocks, and no longer able to withstand the attraction, threw themselves into the hitherto disdained rhythm of their dances with a fire which soon rose to the verge of madness, and at last ended in the tumultuous whirling of the culminating ecstasies of the Dancing Dervishes. In very truth a fit subject for the brush of a Flemish artist! Could music paint such a subject? We will see; but let us return to the thread of our story, which leads us at least to the boundary of the inner life of this wonderfully neglected and, to all appearance, empty nomad existence.

He would often enjoy long conversations with the old men of the tribe, and urge them to relate to him some of the episodes from their reminiscences. Their chronicles he found did often go back beyond the living generation, and he was himself frequently obliged to help them out in wandering back over the course of events, and in putting these together in their proper order. When once they grasped the thread of some long-forgotten adventure, they would throw themselves into the full spirit of their tale, and all the old long-buried emotions would rise again in fiery vigour at the recollection of scenes and adventures of their early youth, which they would paint with all the glowing colours of Oriental poesy.

And yet, continues our historian, they observe regarding the critical moments of their own lives a reticence, partly from pride, partly from shyness, which looks like a feeling of manly bashfulness, and never allude to their comrades unless they be no longer living, or have been expelled from the tribe, and then only with a word, a nod, or a sign, with which they consider they have said enough. Thus even Liszt could only gather isolated stories of love adventures, fights, and crafty swindles, in which the *dramatis personæ* were most carefully concealed, though they were told with an amount of poetic effusion which more than suggested the presence of the narrator; hence Liszt himself remarks that his tales have, after all, a great similarity to "a row of pearls upon a string."

Far more brilliant and moving is the scene when he returns a second time amongst his friends. It happened again in the same Oedenburg plane in which he was born. He had not forgotten his old hosts, nor they him. As he was leaving the old church in which, as a boy, he had worshipped, and in which the inhabitants had assembled in honour of the wonderful lad of whom the good women had prophesied, on his leaving them, that he would return in a "chariot of glass"—that is to say, in a gorgeous equipage—he was met by a vast crowd of Gypsies, who greeted him more heartily, more noisily, and with more worship than ever.

Their orchestra was soon erected in an oak forest close by. Empty casks on end with boards across, for tables, were surrounded with "Roman couches" of the sweetest hay. A perfect throne of thyme and *Schmetterlingsblume*, bedecked with iris and flax blossoms, with white-robed anemones, wild mallows, cornflowers, and buttercups, worthy of Titania herself; and round about the feast stood a screen of deadly nightshade, with many broad shield-like leaves. Attracted by the odours of the fresh-made hay, the bees forsook their hives in the neighbouring trees in humming swarms, in the wheat and rye fields round about the crickets chirped their merry song, hornets and wasps buzzed their contralto parts. With rustling flight the dragon-flies appeared, and quails and larks added their call and song to the shrieks of frightened sparrows as they flew along; the little emerald frogs quacked down the murmuring of the brook, whilst a whole flight of houseless midges filled the air with their confused melody. What "polyphony!" What ethereal music! What—

Something like this must Berlioz have had before him when he composed his "Dance of the Sylphs."

Night showed itself sooner than fatigue. To dispel the growing darkness a dozen torches were kindled round the circle, whose flames, like glowing bars of red-hot iron, rose up straight towards the sky, for no breath disturbed the dead calm, heavy atmosphere, saturated with the aromatic exhalations of the fresh-mown herbs.

To half-closed dreaming eyes the torches appeared like carrying columns of the dusky firmament. The smoke rolled slowly upwards, now concealing, now discovering the sea of golden stars. Like a dense wall, darkness was drawn round the phantom palace of the forest, and quaintly-twisted branches of gnarled oak-trees stood out like sculptured figures. Children danced about like Gnomes and tore the bushes to bits. The sight grew more and more dreamlike and disconnected. The women were ghostly to behold, as, with eyes like burning coals, they suddenly shot out from some dark spot with friendly gesture to prophesy "good luck;" and in truth on such a night, and in such a scene, 'twere hard to doubt the truth of the expression.

The following morning the men would hear nothing of an immediate separation, but escorted their patron—

some on horseback, the rest on foot—as far as the nearest village. The sultry heat of the day before was followed by a storm of thunder and rain, but, refreshed by a parting stirrup-cup, a sense of strength and delight beamed from their eyes; indeed, they seemed rather to enjoy the fitful storms of rattling rain. Clad in their lambskin cloaks, with the woolly side outwards, they looked like young bears mounted upon their fiery steeds; and, plying their spurs, the fresh horses would bound like carps. The wantonness of this people, which “never will learn wisdom,” was already getting beyond control. After a sharp canter they soon reached a way-side hostelry, which lay not far off, and here the closing scene of this marvellous feast was to be enacted with a parting serenade. Beneath a huge barn they set to work to “make believe” it was not raining, and opened the symphony *con estro poetico* with the full swing of inspiration. The glowing wine passed freely round, and awoke the slumbering alcohol of the night before to new life, and soon brought about a *rinforzando con rabbia*; the distant thunder growled a *basso continuo*, the lofty roof and crumbling walls re-echoed the furious sounds, and every note that struck the ear came back with redoubled force. Impassioned passages, powerful artistic points, and *florituren* were all mixed up together. The howling of this matutinal music was interspersed with cutting unarticulated notes, and sounded “towards the raging finish” as if all the tones, notes and sounds were tumbling over one another like rocks in the fall of a mighty mountain ridge. “Indeed, we were not without fear that they might bring down the very rafters of the venerable building, so deafening was the instrumentation of this concert, which certainly would not have escaped the searching verdict of any Conservatorium, and which I myself, for once, must declare to have been slightly hazardous.”

What an animated description of a scene teeming with venturesome life! but what is this compared with those scenes of the artist when he himself takes the brush in hand and paints them in sounds? When Salvator Rosa throws in bandits and such-like savage beings as fitting figures for his landscapes, we take it for granted that he must have lived for a time amongst them; but here, on the authority of the artist himself, he listened to nature unprofaned, and to her sons, and so was enabled to make this marvellous addition to our collection of music-paintings, in which he forcibly (as in the “Hungarian Rhapsodies”) works out the tone-colours of the picture of that existence the sketches of which he has so well given to us in words. His “Hungarian Phantasie” for piano and orchestra, above all, his noble poetic symphony “Hungaria,” are a living monument of Hungarian life, so full of power, and so full of inward contrasts, which has imbibed so much of the Gypsy character.

OUR GIRLS AND OTHER GIRLS.

“To the Editor of the New York Music Trade Review.

“DEAR SIR,—I am a perturbed, not to say hen-pecked, Paterfamilias. I am blessed with a wife, and afflicted with four daughters. The former is death on music, and the latter will be the destruction of their parent's reason unless you intervene. My good spouse insinuates that my heart is as black as my whiskers once were, and occasionally quotes from the divine William something about men who have not music in their souls. I *riposte* with allusions to the general amiability of that excellent virtuoso the late Emperor Nero, the tenderness of King Henry VIII., and the blood guilelessness of Aaron Burr, and conclude that her temper is as fiery as her chignon. She is, I repeat, death on music. Before the blissful day which made me hers, she would play the overture to the ‘Uninterrupted Sacrifice,’ and I stood like a fleecy victim, while ‘drowsy tinklings lulled the distant folds.’ At

present—indeed from the time she became her own mistress—she has ceased from execution, and has turned her restless energy to theory, and the laudation of music in general, and the instruction of our hapless progeny in particular.

“Concerning, then, the musical education of our female offspring, your desponding correspondent and the partner of his bosom are at feud, and hence comes this appeal. Madame suggested a letter to the *Times*, but I convinced her this was too thin, and to the *Herald*, but she was easily convinced that was too mixed. Finally I resolved to write to the MUSIC TRADE REVIEW, as I am credibly informed that some of your able hands know something of music—which is more than can be said for some other journals—and will therefore not hesitate to express any sympathy they may feel for my distresses.

“Now, the first question that embitters my existence is, why on earth are all girls supposed to be musical? Fond mothers never ask, ‘Has she a taste for music?’ but ‘Has she begun her music?’ Secondly, I ask, why, supposing they have a taste for music, why in heaven are they all supposed capable of playing the piano? Thirdly, why, in thunder, will all girls that play pianos play pieces that none but a virtuoso can adequately render?

“As regards the first question, a taste for music, it is remarkable that women have never exhibited any genius for music. They can rule countries like Catherine of Rome, paint like Rosa Bonheur, sculpture like Miss Hosmer, write poetry like Mrs. Browning, and novels like George Eliot, but where is a female Rossini or Mozart?

“Again, what does playing the piano involve? Immense physical dexterity. Robert Houdin, the great Frenchman, who just changed conjuring tricks into the science of prestidigitation, was led to his success by imitating the performance of a piano-player. His practice consisted in placing a book on a table before him, and throwing a ball from one hand to the other without interrupting his reading. After three months’ hard practice, he could keep five balls in the air at once. And yet my eldest Seraphina has to do things to which Houdin’s exercise was a mere flea-bite. She has to do what is much more difficult than mere timing and catching a ball; she has to move the hands entirely independently of each other both as regards motion and direction; she has to read two lines which direct these complicated movements; she must not mistake the position of the note, or the length of the note, nor omit to notice the *diminuendos* and *crescendos* and the like. Seems to me, you know, this is harder work than any legerdemain. Is it any wonder that years of practice are required before anything like perfect *technique* can be acquired, even when natural aptitude exists?

“Thirdly, assuming the amateur has some taste and acquired some powers of execution, why, oh, why, are they not satisfied with limiting their efforts to easy pieces? Why will they attempt what none but a master of his art can render? Why must Chopin be murdered and Beethoven massacred to make a domestic holiday?

“Amateurs of other arts do not do so. Lovers of Shakespeare do not rave, recite, and madden through the land, telling everybody who drops in to spend the evening that to be or not to be is the question. Even amateur dramatic societies refrain from attacking ‘King Lear’ or ‘Macbeth;’ they seldom soar above ‘Box and Cox,’ or, at highest, ‘Caste.’ If we know a friend with a taste for drawing, we do not ask him of an evening to favour us with a bit of Gerome, or the last sweet thing by Hans Makart. Why should Arabella be asked for the Emperor Concerto? Why do not the lovers of music pay their money and hear Mme. Rivé-King?

“Holding these opinions, and believing, too, that even if a person have genius, the poetic pen and inspiration to interpret, be it Shakespeare or Wagner, he must devote his life to his art. I think that the results attained by most amateurs are utterly out of proportion to the time wasted.

“These are the sentiments the maintenance of which have made me so bold before my time. I am called a monster. My morning slumbers are disturbed by two hours of Czerny’s exercises; my afternoon nap made stertorous by Jemima practising her scales. Anon Arabella lifts up her voice. I do not object to her informing me that “her mother bids her bang her hair,” but I fully remonstrate against her roulades and cadenze and floriture, in which she rivals Di Murska at her worst. It is, however, from Seraphina and Wagner that I suffer most. In vain I exclaim that Wagner did not write *Lohengrin* for the piano, that it is a sign of vitiated taste to admire fragments of a composition torn remorselessly from the context which alone gives them significance, and that her execution is not perfection. I am set down as a barbarian.

“Seriously, then, I have come to the sad conclusion that women devote too much time to music, to the exclusion of other things. They are much more susceptible and impressionable than men; why make them devote such time to an art which appeals solely to the emotions? A celebrated essayist has said, ‘Music cannot reason, she cannot preach. Does she enlighten our views or en-

large our understandings? Can she make us more intelligent or more prudent, more practical or more moral? No! but she can make us more romantic. Her whole domain lies in that abused land of romance, the only objection to which, in real life, is, that mankind are too weak and too wicked to be trusted in it. These are the opinions of a lady, and I by no means agree with them entirely; but they do point to a danger worth considering.

"PATERFAMILIAS."

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

January, 1879.

The much-discussed "Symphonie Dramatique," entitled *Le Tasse*, by Benjamin Godard, was given at the ninth and tenth "Concerts du Châtelet." The rôles were distributed as follows:—

Le Tasse, M. Villaret; le duc d'Este, M. Lauwers; le père Paolo, M. Taskin; Léonora (sœur du duc), Mme. Brunet-la-Fleur; Cornélia (sœur du Tasse), Mlle. Vergin.—Scene I. represents the rendezvous (in the gardens of the Duke of Ferrara) Time: A summer night. Introduction: Le Tasse alone. Duet: Le Tasse and Léonora.—Scene II.: The Farewell. Trio: Le Tasse, Léonora, the Duke.—Scene III.: Through the Night: Le Tasse flies through the country in desperation. A storm.—Scene IV.: The convent; morning prayer; chorus of monks, and the prayer of Le Tasse, interrupted by remembrances of his love.—Scene V.: The departure. Duo: Le Tasse and le père Paolo.—Scene VI.: The native land (morning in the mountains near to Sorrento). Introduction (orchestra alone), chorus of hunters, chorus of herdsmen. Air (Le Tasse).—Scene VII.: Consolation (Cornelia's house on the borders of the Gulf of Naples); Cornelia's romance; arrival of Le Tasse. Duo: Le Tasse and Cornelia.—Scene VIII.: Regrets (the garden of the Duke of Este). Léonora's air.—Scene IX.: The clemency of the Duke. Duo: Léonora, the Duke.—Scene X.: The Festival (the Palace of the Duke; chorus of lords and ladies. Serenade: the Duke; dance of Bohemians; entrance of Le Tasse; dispute; arrest; festival chorus.—Scene XI.: Le Tasse's madness (a dungeon); orchestral prelude; Cornelia's recitation; chorus of lords and common people entering in the prison; Le Tasse's desperate wildness; Morceau d'ensemble. Scene XII.: Funeral chorus (the convent of Saint Onofrio in Rome); the people united before the chapel, in which is being celebrated the funeral service for Le Tasse; they express their grief in long lamentations, which are mixed with the tones of the organ and the funeral bell. This singular poem is by M. Charles Grandmougin. The music has been much praised, and "couronnée au Concours musical de la Ville de Paris."

The first grand festival of the season given at the Hippodrome de Paris (Pont de l'Alma) was given on Tuesday, December 17th, 1878, with the co-operation of MM. Gounod, Massenet, and Saint-Saëns. The first part of the programme consisted of—I. Marche Religieuse, for orchestra, by Gounod, and conducted by the composer himself; II. "Prière de Moïse," for orchestra, and chorus, by Rossini; III. "Orient et Occident," by M. Saint-Saëns, and conducted by the composer; IV. Andante from Beethoven's A major symphony; V. "Bénédiction des Poignards" for orchestra, and chorus by Meyerbeer; VI. "Marche Hongroise" (for orchestra), Berlioz. The second part—I. Weber's Overture to *Oberon*; II. Fragment from Massenet's *Roi de Lahore*, viz., a, "Marche Céleste;" b, "Air de Ballet;" c, "Incantation" (orchestra and chorus, conducted by M. Massenet); III. "Carnaval" (*Timbre d'Argent*), Saint-Saëns (conducted by the composer); IV. *Galila*, Gounod; a, introduction and chorus; b, "Cantilène;" c, solo and chorus; d, Finale ("Jérusalem," for solo, orchestra, and chorus, conducted by M. Gounod. The organ supplied by M. Cavallé-Coll. The orchestra and chorus, numbering 450 executants, were under the conductorship of the above-named gentlemen, and also of M. Albert Vazentini.

The second grand festival given in the Hippodrome de Paris took place on Thursday, January 9th. The orchestra and chorus on this occasion consisted of 460 executants, and were under the

conductorship of MM. J. Massenet, Léo Délibes, V. Joncières et Albert Vazentini. The first part of the programme included—I. Auber's overture to *La Muette de Portici*; II. G. Bizet's chorus (orchestra and chorus), "La St. Valentine," from the *Fair Maid of Perth*; III. Fragment from the first act of *Dimtiri*, by V. Joncières: a, Overture; b, Chorus of Cossacks (under the direction of M. Joncières); IV. Scène d'Armide, "Jamais en ces beaux lieux," for chorus and orchestra (Gluck); V. "Sylvia," ballet (Suite d'Orchestra), by Léo Délibes (conducted by the composer): a, The huntresses; b, Intermezzo and slow waltz; c, Pizzicati; d, Cortège de Bacchus. The second part consisted of—I. "Prélude de la Reine Berthe," by V. Joncières (conducted by the composer); II. 3rd Act from *Le Roi de Lahore*: a, "Marche Céleste;" b, "Divertissement;" c, Incantation (conducted by the composer); III. "Polonaise de Struensee," by Meyerbeer; IV. Finale from Rossini's *William Tell*; V. Handel's Hallelujah Chorus. The choruses were on this occasion conducted by M. Bertringer.

The ninth "Concert Populaire" consisted of Raff's symphony, "Dans la Forêt," which is already well known in England; a Prelude by Paladilhe; Mendelssohn's overture to *The Hebrides*; Beethoven's concerto in c minor, for piano, which was executed by Mlle. Clotilde Kleeberg; the celebrated "Hymn" from a string quartet by Haydn, by all the stringed instruments; "Air du Ballet," from Gounod's *Philemon et Baucis*. The tenth concert produced Haydn's symphony, "Die Reine," and, for the second time, Rimski Korsakoff's *Sadko*, (popular Russian legend), concerto for violin, by Max Bruch, performed by M. Rémy; and the, in Paris, never failingly popular "Septett," by Beethoven, by MM. Grisez (clarinet), Jacot (bassoon), Mohr (horn), and all the stringed instruments; air from Mozart's *Nozze di Figaro*, sung by Mlle. Coyo-Hervix; Berlioz's overture to the *Carnaval Romain*. The eleventh concert produced, for the first time, M. Charles Lefebvre's *Judith*, "lyrical poem in three parts," by M. Paul Collin. The well-known and dramatic story runs thus:—The scene is laid in the city of Bethulia, which is besieged by King Holofernes; lamentations of women fainting with thirst; all hope is lost; all must surrender; the people go to Ozia (Hebrew chief) to constrain him to treat with the Assyrians; Ozias refuses; Judith appears magnificently dressed; her respected presence appeases the tumult; Judith's air, "Ungrateful People;" the people take courage from her accents; chorus, "Her Intrepid Voice;" Ozias, "Why thus attired?" Answer of Judith, "Question me not;" "Adieu—pray for me;" and the people accompany her to the gate of the city; "Go, Judith, good speed, noble Woman!" The Assyrian camp; the Assyrians sing and drink, "Our Gods are the true Gods;" Holofernes' air, "More threatening than the Storm;" recitative and double chorus (Assyrians and captive Hebrew chiefs); Holofernes mocks the conquered; "Pray thus to your God," he says, with irony; Hebrew chorus, "In our distress we are not able to sing our Sacred Songs;" Judith appears in the Assyrian camp, and is conducted by Nassar before Holofernes, who questions her; Strophe, "My Lord, it was necessary that I should forsake the beloved walls of Bethulia;" Holofernes is struck by her beauty, and promises to protect her; "Morceau d'ensemble." When the night falls, Holofernes receives Judith in his tent; the Hebrew captives curse her, and believe her to be a traitress (first chorus). The noises of the camp cease; night has come; chorus and dance, interrupted by the entrance of Judith; recitation and prayer, "What Blind Madness!" She penetrates into the tent of Holofernes; orchestra; Holofernes is decapitated by Judith; she returns to Bethulia, and the people, hearing her voice from afar, assemble themselves at the gate of the city. "Who is it? 'Tis Judith! It is she whom we feared to see no more." Return of Judith; "Look," she cries, "Behold the head of the Barbarian! They are fallen, the proud enemies of the Lord." Ozias and the people following Judith join with her in praises of the God of Israel.

The first concert of the "Société Philharmonique de Paris" was given on December 13th, with the co-operation of Mlle. Jeannie Fouquet, M. Valdec, and M. Montardon. Space does not permit us to cite the programme, which was, however, an extremely interesting one. These concerts are held in the Salle des Fêtes de l'Hôtel Continental.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, January, 1879.

ON the 2nd December, Herren Anton Door and Gustav Walter, of Vienna, supported by Kapellmeister Reinecke, and Concertmasters Schradieck and Schröder, gave a concert at the Gewandhaus, of which the programme was confined to Franz Schubert's works. Professor Door is well known as a first-rate pianist. He performed the B flat major variation, from op. 142, and, in co-operation with some of the above-named gentlemen, the E flat major trio, op. 100, and the F minor fantasia, for piano duet. Herr Kammermeister Walter contributed the following of Schubert's songs in three divisions: "Am Meer," "Ständchen," "Sei mir gegrüßt," "Wohn," "Halt," "Danksagung," "Am Feiertag," "Der Neugierige," "Ungeduld," "Fischer's Liebesglück," "Morgenständchen," "Die Post." As an addition, he sang Rubinstein's "Ach, dass es doch immer so bliebe" ("Grant me daylight's golden splendour"). Herr Walter is undoubtedly one of the best singers of our time; his rendering is perfect in every respect.

"In Memoriam," an introduction and fuga by Reinecke, was the opening piece of the 8th Gewandhaus concert, on the 5th December. It was first performed shortly after the death of Ferdinand David, when we spoke fully about it. Since then it has made the round on the programmes of other concerts and towns. Franz von Holstein's serenade was the novelty of this concert. His operas (*Haidesnacht*, *Erbe von Morley*, *Hochländer*), played on almost every German stage, as well as his vocal and chamber-music works, have gained him well-merited reputation. Although the above-mentioned serenade keeps pace with the pleasing and flowing harmony and clever instruction of the author's other works, it is rather monotonous; there is hardly a phrase in it which would not bear shortening. A violin concerto by Mendelssohn, Norwegian fantasia by Lalo, and Spanish dances by Sarasate, who interpreted these three works, were the only soli of the concert. Again this incomparable artist charmed all hearers. It must be admitted that he often deviates from the usual method of performing classical works, but with such a talented artist we readily overlook much that we should have to find fault with in less genial players. The performance of the accompaniment of Mendelssohn's concerto and Lalo's unimportant fantasia did, however, not come up to the standard we are accustomed to at the Gewandhaus concerts. Herr Walter pleased all by his capital rendering of three of the above-mentioned songs by Schubert, and the aria, by Mozart, "Dies Bildniß ist bezaubernd schön."

The third chamber-music concert, on the 14th December, enabled us to renew our acquaintance with a pianist now well known in England, Frl. Dora Schirmacher, who was very warmly received by the public, and deservedly so. She played Beethoven's C minor variations with great brilliancy and artistic musical feeling, and, in co-operation with Herren Schradieck, Röntgen, Thümer, and Schröder, she gave Mendelssohn's B minor quartett with equal virtuosity. The other pieces on the programme, concerto for two violins, by Bach (Herren Schradieck and Röntgen), and Mozart's D major quartett, were equally well performed.

The ninth Gewandhaus concert commenced with Haydn's marvellous symphony in C minor (No. 9 of Breitkopf and Härtel's edition), by which the audience was transported. The well known, graceful suite, in form of a canon, for string-orchestra, by O. Grimm, and Mendelssohn's overture to *Ruy Blas*, were the remaining orchestral works, and were given with fire and precision. Mr. Henry Rickard, of Birmingham, until now a pupil of our Conservatoire, created a very favourable impression on this, his first appearance, by his rendering of Reinecke's F minor concerto. He proved to have even technique, delicate touch, and musical feeling. Frau Kölle Murjahn, the artist par excellence, elicited lively applause, and added a song by Weber to her previous renderings of an aria from Handel's *Acis and Galatea*, Schubert's "Du bist die Ruh," and "Der Musensohn," and Handel's Pastorelle.

The tenth Gewandhaus concert brought us a novelty, *Stabat Mater* (for soli, chorus, and orchestra), by Theodor Gouvy.

This gentleman studied at Paris, where he now resides. In several German towns he has produced larger works with great success, and his *Stabat Mater* was now received with great approbation from both press and public. The work is throughout sacred in style, some parts (Nos. 1, 2, and 4) being of extraordinary beauty, and the final fugue evincing great contrapuntal skill. Its rendering was very satisfactory; the choruses were excellently studied, and sung with great spirit. The solo parts were entrusted to Mm. Schotel and Schärnack and Herr Pielke. The second part of the programme was devoted to Schumann's *Manfred*. The connecting text was recited by Herr Otto Devrient, of Weimar, and the soli sung by the above-mentioned three artists and Herr Kleber, a baritone singer.

On the 15th December, a matinée took place at the theatre, for the benefit of those members of the town orchestra not entitled to pensions. The programme consisted of:—Overture to *Leonora*, No. 3, by Beethoven; fantasia for piano and orchestra, by Rubinstein, played by the composer; "Schön Ellen," ballad by Emanuel Geibel, declaimed by Mm. Marie Geistinger; "Des Abends und in der Nacht," by Schumann; A flat major polonaise and D flat major nocturne by Chopin; Schubert's "Erlkönig," transcribed by Liszt, and, as encore, Variations in F minor, by Haydn, played by Rubinstein; aria, "Märtern aller Arten," by Mozart, sung by Mm. Marie Wilt; ballet music from the opera, *Der Dämon*, and *Pierrots*, by Anton Rubinstein.

It is an utter impossibility to say anything new about Rubinstein's wonderful playing; it is the natural force of genius which charms us and keeps us enthralled. The fantasia did not please us much, but the ballet music is very fascinating. The orchestra played blamelessly. Mm. Wilt sang like a superior and gifted artist, and Mm. Geistinger declaimed with great vigour and feeling.

The eleventh Gewandhaus concert, at which Joachim performed a new violin-concerto by Brahms, was awaited with great interest. Like all Brahms' compositions, this concerto is remarkable for its fervent and sublime style, the first movement in particular having great impetus. The adagio will, however, be most sure of success; some turns in it are characteristic of Brahms, and strikingly beautiful. A different impression was created by the last movement, for its liveliness did not appear to be spontaneous. The work was conducted by the composer himself, and had considerable effect. Joachim played the concerto, and later the Chaconne, by Bach, with that mastery peculiarly his own. Frl. Marcella Lemberick, of the Dresden Court Theatre, displayed well-cultivated singing, in *coloratura* style, in Mozart's aria, "Märtern aller Arten." Her shakes, however, are faulty. Besides the aria, she sang two compositions (nocturne and mazurka) by Chopin, transcribed as songs. The rendering given by the orchestra of the overture to the 4th suite, by Franz Lachner, and Beethoven's A major symphony, was highly praiseworthy.

MUSIC IN BERLIN.

January, 1879.

WHILST the first half of our season brought us a lavish abundance of musical treats, the second half has opened but sadly; nor can we express ourselves as satisfied with either the quantity or the quality of what has been brought to our notice. As regards "quantity" we have again to score "too much," whilst the quality left much to be desired. For this annually recurring complaint we have in a great measure to thank the number of Conservatoires and Academies which have sprung up like mushrooms in all directions, owing their origin to a number of speculative musicians, or rather musical speculators. Every year, generally about Easter-time, these art-institutions open their gates and discharge a stream of long-haired artist boys and girls inspired with an amount of confidence worthy of better things, who literally flood the various concert-rooms. A small circle of intimate friends and acquaintances assemble to listen to and admire the "child prodigy;" the programme is published in the papers and publicly discussed; and then—all is buried in silence. But I must leave this melancholy subject, and return to the object of my letter.

The year 1878 finished in a right worthy manner. Our "Master" Joachim and his wife gave a concert in the hall of the "Singakademie" on the 28th of December, and although we had heard the programme at his hands before, we were only captivated the more with his inimitable rendering of the respective pieces. Joachim played Beethoven's concerto for the Violin, and the Hungarian concerto composed by himself. Madame Joachim sang a "Rhapsody" by Brahms, written for contralto solo, with an accompaniment of a chorus of men's voices and orchestra, and Beethoven's grand aria, "Ah, perfido." In the presence of such performances criticism is silent, joining heartily in the applause and enthusiasm of the audience. An overture of Joachim's for the orchestra achieved a marvellous and well-earned success, due in no small degree to the able assistance rendered by the band of the King's Opera House, under the direction of Hofkapellmeister Radecke.

On the 6th of January Sarasate played in the same place, but unfortunately it was not one of his happy days. The audience appeared to be wearied and cold; but I can scarcely believe that the fault lay with Sarasate. He played Mendelssohn's concerto for the violin with astonishing correctness and elegance, but not with that genuine feeling which the cantabile passages of this composition absolutely demand. It was not until he came to the piquant rondo of Saint-Saëns, and the Spanish dances of his own composition, that the old fire sparkled again, but even then without giving out much warmth. Fräulein Hohenschild supported the concert with some charming songs, and earned much well-deserved applause. The band of the Berlin "Sinfoniekapelle," which, under the direction of Max Bruch, had undertaken the orchestral accompaniment, was repeatedly wanting in accuracy of time and precision of *ensemble*.

On the 5th of January Herr E. E. Taubert (not to be confounded with the Oberkapellmeister, W. Taubert) gave a morning concert in the hall of the "Architektenhaus," in which he produced a number of his own compositions, of which the most interesting was a quartett for pianoforte, violin, viola, and violoncello, which as regards correctness of form, might satisfy higher pretensions, but seemed to us dull, and to be wanting in originality and invention in the principal themes. As a composer of songs Herr Taubert showed himself far more worthy of respectful consideration. He treats the voice in a noble and melodious manner, and the pianoforte as a grateful and pleasing accompaniment. Herr Oberhauser, who sang the several songs of Herr Taubert with splendid voice and exemplary execution, well deserved the unanimous applause which he received at the hands of a numerous and distinguished audience. Two charming little pieces for violin and pianoforte, played by Concertmeister de Ahna, completed the programme.

On Monday, the 13th of January, the oratorio of *The Fall of Jerusalem* was performed by our greatest Choral Society, the "Singakademie." The director of the Society, Herr M. Blumner, is the composer of this work. Looking at the oratorio as a whole, we are bound to concede to the author credit for having earnestly striven to attain beauty of form and harmony. Had he only understood how to fill out the form with a substance, at once captivating and lively, he would have given us a real work of art. *The Fall of Jerusalem* left us with the impression which a gorgeously appointed funeral makes upon a casual spectator. Herr Blumner conducted his work with great circumspection and skill, and thus was enabled to see the child of his creative genius buried with worthy funeral honours.

A concert given by Fräulein Lucie Fuchs could have had no other object in view than that of adding another perfectly developed specimen to the species of thoroughly incapable pianists. Another pianist, who shall be nameless, also strove by strutting with palsied fingers to earn the favour of the Berlin public. He played this time worse than he did three years ago. He is no longer the last boy in the fifth class, but is now first of the sixth class of pianists.

XAVIER SCHARWENKA.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, Jan. 15th, 1879.

JOACHIM, the chief of the violinists of the present time, gave a concert in the great Musikvereins room yesterday evening.

The hall, of course, was crowded by a most elegant audience, who received the former pupil of our Conservatoire with immense applause. He performed the concerto A minor from Viotti, the new concerto D major by Brahms, and the *Taufstiller* by Tartini. In response to most hearty recalls he added a gavotte by Bach, and Schumann's *Abendlied*. Everyone was impatient to hear the new composition by Brahms, a noble work, which, like his piano-concerto, has its basis in the symphony. The introductory bars of the leading theme show a large, elevated style. That first movement, vigorous and sublime, the orchestra corresponding in value and power with the solo-instrument, is, perhaps, the most interesting for the musician. The *largo* with its generous melody appeals more to the heart; the orchestral colouring is often of the deepest expression. The last movement, *allegro giocoso*, is the artist's own, for here he finds enough to show the highest dexterity in execution. Only a master like Joachim could be able to vanquish the difficulties spread out over the whole finale. They are not always fitted to the character of the violin. There is only one cadenza in the first part; this gives the performer at least one opportunity to run in emulation with the composer. The concert over, Joachim and Brahms were recalled enthusiastically, and long after the conclusion the audience remained in animated discourse. Both artists had been visiting Buda-Pest, where they received the greatest distinctions. Joachim left to-day for Graz, in Styria, to play; he is engaged to return immediately to give a second concert in Vienna of chamber music. To be able to give the above news, I had delayed sending my monthly report. I give now the usual review of the last four weeks. There have been two Philharmonic concerts (Nos. 4 and 5) and another (No. 2) Neue Folge. In No. 4 we heard the *Aithalia* overture, Mozart's concerto for two pianos (Köchel's Mozart Catalogue No. 365) exquisitely performed by the Brothers Willi and Louis Thern, and Brahms' symphony in c minor. In No. 5 Liszt's *Symphonische Dichtung*, "Les Préludes," was the great attraction for the lovers of the new style in music, whereas Mozart's Raphael-like G-moll symphony delighted the heads of the old school. The new serenade for stringed instruments, No. 3, c minor, by Robert Fuchs, found a cordial reception, and will probably be liked equally with its predecessors. Herr Walter's singing of two songs by Schubert, showed him to be a most tasteful Liedersänger. Belonging to the last-mentioned concert, I would note the artistic performance of Schubert's *Wanderer-Fantasie* (arranged for orchestra by Liszt) by the clever pianist, Herr Ludwig Breitner. In the programmes of three quartett soirées by Concertmeister Herr Grün (with his coadjutors Hofmann, Hilbert, De Munck), I will mention only a new quatuor by Otto Dessoff, the present Hofkapellmeister in Carlsruhe, a solid composition of no ordinary character. Brahms' charming and spirited piano-trio with violin and French horn, performed several times before, was again heard with great pleasure. The pianist, Mme. Béniois, from St. Petersburg, had a splendid reception at the Philharmonic; she gave her own concerto with great success. She also appeared in alliance with Mme. Essipoff. Both ladies performed with much verve the variations of Saint-Saëns for two pianos. The Brothers Thern also gave two concerts, both well patronised and appreciated. The clever pianist, Herr von Labor, Kammervirtuose to the King of Hanover, gave an organ-recital in the great Musikvereins Saal. He performed the majestic *Passacaglia* by Bach, and another by Buxtehude, a fugue by Brahms, two preludes by Sechter and Habert, the organ-sonata (No. 3) by Mendelssohn, and finished with the mighty toccata and fugue, D minor, by Bach. Though blind, he showed considerable power and control over the king of instruments. As a pianist he gave proof of his elegant touch and fine feeling by playing Beethoven's variations, Op. 34. The third Gesellschafts concert was a splendid one. St. Paul, by Mendelssohn, was performed, and delighted all hearts. Herr Walter from the Hofoper and Herr Henschel were the chief of the soloists. The work was performed for the first time here with the accompaniment of the organ only, the player being Herr Professor Zellner, the indefatigable general secretary of the society.

The Hofoper has enjoyed the satisfaction of registering a list of fine performances. The attraction was Fri. Bianca Bianchi, who so suddenly became a "star." She performed

Amina three times, Lucia twice, Margareta de Valois, Page Oskar, and took leave with Donizetti's Marie as her final attempt, receiving each time enthusiastic applause. It may be hoped that the sympathy of the audience will endure when she becomes a member of our opera, which so long has languished for lack of a similar singer. Frl. Tagliana has departed from Vienna for Berlin. In two rôles, Baucis in Gounod's *Philemon and Baucis*, and Marie (*Caar and Zimmermann*) in which she appeared, she delighted the audience. The new year began with Weber's *Euryanthe*, not performed for many years. It was well done by Mmes. Kupfer, Materna, Herren Walter, Rokitsky, and Beck. No *Siegfried*, no *Rheingold*, or *Walküre* is for the present in view, some of those qualified to play in these operas being ill, others absent, and the rest hard at work studying for the *Götterdämmerung*, which will be performed, as promised, in February.

Operas performed from December 12th to January 12th, 1879: *Nachtwandlerin*, Lucia (twice), *Siegfried* (twice), *Wasserträger* and the ballet "Sylvia" (twice). *Fidelio*, *Hugenotten*, *Philemon and Baucis* (twice), *Caar und Zimmermann*, *Mackenball*, *Tannhäuser*, *Regimentstochter*, *Euryanthe*, *Afrikanerin*, *Lohengrin*, *Zauberflöte*, *Faust*, *Prophet*, *Rigoletto*, *Don Juan*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Among the works published by the German Handel Society, and marked with an asterisk (indicating that they are now published for the first time), I notice the operas *Tamerlane*, *Scipione*, *Alessandro*, *Admeto*, *Riccardo*, *Rodelinda*, and *Siroe*. It may interest the readers of the MONTHLY MUSICAL RECORD, and also the learned editor of the German Handel Society's publications, to learn that all the above-named operas were published in England in score in or about the year 1728, by Cluer and Creaque, of Bow Churchyard, who also advertised packs of musical playing-cards. I have before me as I write the score of *Siroe*. The title-page, which represents a female figure playing a harp, surrounded by *amorini* and an assortment of musical instruments, is undated, and merely describes *Siroe* as "An opera composed by Mr. Handel." The engraving throughout is excellent, and the singers' names, viz., Signor Boschi (bass), Signori Baldi and Senesino (counter-tenors), and Signore Cuzzoni and Faustina (sopranos), are given as each came on to sing. Any further information in my power to afford I shall be glad to furnish to you or any of your readers interested in the subject.—I am, &c.

F. R. ARMYTAGE.

Temple, Jan. 3, 1879.

[It may interest our esteemed correspondent to know that the asterisk prefixed to the list indicates that the works are published for the first time complete and in full score, exactly as written by the composer. None of the operas were printed so before, except four by Arnold; these are filled with innumerable faults and blunders of every kind. The songs and overtures of nearly all Handel's operas were published in his lifetime by Walsh, Cluer, and others, but not a single one in full score and in a complete form. The splendid edition of the German Handel Society is really the first which gives these beautiful works entire in their dramatic structure, just as they came from Handel's pen. The English music publishers in Handel's time did not adopt the French manner of printing the operas and other works as they were performed. This is much to be regretted, for, had it been done, many precious works of our musical history would have been preserved in the original state. How worthless the old editions by Walsh, Cluer, &c., are in forming a trustworthy full score will be best seen by comparing the Society's edition of *Radamisto* (Vol. 63) with that of the songs published in 1721 by the author, and carefully corrected by him. The publications mentioned are not unknown to the editor of the German edition. In the second volume of Dr. Chrysander's "Life of Handel" the exact dates of the publication of all these prints, besides of many spurious editions, are given. But they are all collections of single songs only, more or less complete, brought together by the industrious John Walsh in five volumes under the general title of "Apelle's Feast; or, the Harmony of the Opera Stage." The editors of the German Handel Society's publications, in placing an asterisk before the works in question, although nearly every song of some of the operas has been printed before, are justified in their practice, for the works themselves, Handel's complete and original full scores, are really published in the series for the first time.—ED. M.M.R.]

Reviews.

Instructive Ausgabe Klassischer Klavierwerke. Bearbeitet und herausgegeben von Dr. SIGMUND LEBERT. Abtheilung VII.; Band 1 und 2. "Dussek, Sonaten und andere Werke für das Pianoforte." Stuttgart: J. G. Cotta.

THE name of Dr. Lebert as professor in the Conservatoire at Stuttgart is, to a great extent, a guarantee that any work published under his direction or at his instance should command attention, as being the work of one having power to speak with authority. The edition of the classical pianoforte works of the great modern masters, Haydn, Mozart, Beethoven, Schubert, Clementi, and Weber, which have been included in the series already, is well known, having found its way into regions more remote than the immediate circle for which it was presumably designed. With a commendable desire to secure for the works published under his care the greatest accuracy and authority possible, the co-operation of such skilled masters in pianoforte craft as Dr. Hans von Bülow, Immanuel Faist, Ignaz Lachner, and Franz Liszt, has been obtained, inasmuch as the works have been given out according to the readings or interpretations of these dexterous and learned performers and professors. In this respect the student has everything made easy for him, for each incidental turn, grace note, and trill is explained and set forth in notes of the full relative value at the foot of each page in which the appearance of one or more of these *agrèmens* requires such explanation.

Another distinct advantage to be derived from a study of this particular edition rests in the fact that the pupil is led simultaneously to study the subtleties of form with the technicalities of manipulation. In each movement the several component parts are plainly indicated, so that by the best and most interesting practical means a knowledge of construction may be acquired, at the same time that an intimate acquaintance with the music as a means of performance is sought to be obtained. The chief theme, the subsidiary theme, the development, episodal phrases, codas, and introductions, are all shown by certain marks or indications. In studying the works of Dussek, the composer who forms the seventh portion or number of the series, after the suggestions given as well as to form as to performance, the least intelligent or self-confident pupil would be able to interpret reasonably, and to some degree acceptably, the pieces set out in the collection; while the gain, the saving of labour to the industrious and painstaking student, would be manifestly great in proportion.

In obedience to the stated plan, the works are arranged in an instructive order, the two parts together containing fourteen works, namely:—1. "La Matinée," rondo in D major; 2. "Canzonetta," C minor; 3. "Ma Barque légère," Air de Grétry, E flat major; 4. "La Chasse," F major; 5. "La Consolation," B flat major; 6. "Les adieux," rondo, B flat major; 7. Sonata, Op. 9, No. 3, D major; 8. Sonata, Op. 10, No. 2, G minor; 9. Sonata, Op. 35, No. 1, B flat major; 10. Sonata, Op. 35, No. 2, G major. The second part contains:—11. Sonata, Op. 35, No. 3, C minor; 12. "Élégie harmonique sur la Mort du Prince Louis Ferdinand de Prusse, en forme de Sonate," Op. 61, F sharp minor; 13. Sonata, "Le Retour à Paris," Op. 70, A flat major; 14. Sonata, "L'Invocation," Op. 77, F minor. To the majority of amateur players this selection cannot fail to prove exceedingly acceptable, especially as in their present form all that beautiful, clear, legible, and distinct engraving and printing can do to help the eye and ease the mind, appears to have been done with the greatest possible measure of success; so that the fame which the Cotta editions have already earned is not likely to suffer by diminution. The cheapness of the price at which they are sold is also another ground for recommendation; for the sum for which each earnest student or amateur can make himself the happy possessor of these works is comparatively trifling, when the care and labour employed in their production are taken into consideration. As a preface to the collection, a critical and biographical essay, in German, is prefixed, which cannot but be of interest to all those who can read the tongue in which it is written, and profit by the able and far-seeing remarks therein presented to the reader.

The Children's Bach. By E. PAUER. London: Augener & Co.

FOLLOWING the plan suggested by the publication of "The Children's Handel," to which we had the pleasure of calling attention in the December number of last year, Mr. Pauer has brought out a selection of the easier pieces by John Sebastian Bach for the benefit of the youngest pianoforte players. These pieces, like those of the former volume, are contrived so as to avoid the difficulty little hands experience in spanning octaves, and not to trouble their heads too much. The fingering is intelligently marked, and there is an added "direction mark," which cannot fail to prove exceedingly valuable as an aid to the proper learning of the value of the notes in their time-relations. This addition consists of a series of dotted lines running perpendicularly from the treble to the bass parts, so that the little player may know at a glance which notes in the two parts ought to be struck simultaneously. As the parts occasionally contain a number of notes for one hand, accompanied by only one or two in the other, not always marking the rhythm or coming in upon the accented parts of the bars, the value of this simple direction is most apparent, and the wonder that it has not been more extensively used in all works intended for purposes of instruction is the greater because of its positive practical worth. Its appearance in a collection of pieces got together for children will, of course, enhance the object for which the publication is undertaken, namely, to familiarise the minds and hands of the young to the style and invention of the old and marvellous composer. The contents of the volume are varied and interesting to others besides children. There are altogether some thirty-two pianoforte solos, comprising preludes, airs, sarabandes, siciliani, minuets, bourrées, gavottes, fugues, gigue, and a variety of other pieces. There are also four duets, a prelude in E flat, a pastorale, a fugue, and an andante. All the pieces are beautifully and clearly printed, so as to be both legible and, by means of the markings and directions, intelligible also; and there is a portrait of the composer and memoir by Dr. Dulcken prefixed to the work, which makes the whole thing as complete as possible; and all those who have their interest awakened by the music sufficiently to desire to know what manner of man the composer was in his life and appearance, may have their wishes gratified. By this short and terse description of the volume, "The Children's Bach," it may be seen what a valuable addition has been made to the "instructional literature of the pianoforte" by Mr. Pauer. May it be hoped that he will be encouraged by its reception, from all interested in such work, to continue his labours on behalf of the young by the production of a like selection from other composers; for it is certain that by such works the cause of true and pure art will be greatly set forward, both in the present and in the future.

Allegro Scherzando, by MORITZ MOSZKOWSKI. Op. 20.
London: Augener & Co.

IF nothing else had been presented to public notice previously, this most striking composition alone would have marked the author as one who had power to command the attention of his fellow musicians. It is perfect in its observance of the requirements of form, novel and piquant in the strain of its melody, fresh, free, and daring in the harmonies. The rondo form has been selected for the plan, and right ably it has been managed, for the composer has imparted a seeming of novelty to that which in itself is familiar. In the development he exhibits powers of invention and a fertility of imagination which inspire great hopes for the future works from his pen, while his knowledge of the resources of the instrument leads naturally to the belief that he has, if not actually discovered new powers in the pianoforte, at all events shown the way by which a great amount of variety may be obtained from, through, and by its means. It is altogether a truly admirable composition.

A Dictionary of Music and Musicians. Edited by G. GROVE, LL.D. London: Macmillan & Co.

THE articles in Part 5 of this work, comprising most of the ordinary words found in and connected with music, between the biography of Ferrarese del Bene and the word "guitar," are of the same character as heretofore, not less well written or

interesting. The biographies of necessity take up the greater portion of the space in the part. Several of these are models of conciseness, and, as far as can be judged, of accuracy. Those of Fétis, of Festing, the originator of the Royal Society of Musicians, the Gibbons family, Gevaert, Gluck, Gossec, Gounod, the Graun family, Greene, and Grisi will be found especially interesting alike as records of known facts and as literary compositions. In the notice of Sir John Goss, the date of the publication of the "Church Psalter and Hymn-book," which he edited in conjunction with the Rev. W. Mercer, has a gap which may be supplied by the addition of the figures 56, the year in which the work was completed.

There are one or two among the numerous notices of musicians which are less commendable, either for style or accuracy. Thus it is stated that Mr. H. Gadsby had virtually no other musical training than that received from Mr. W. Bayley while he was a chorister at St. Paul's; this is not true, for he was the pupil of Mr. George Lake after he left the cathedral. Again, it would have been better to have omitted the name of Graziani altogether, if particulars of his personal name, date of birth, and other matter were not to be procured. The chief articles descriptive on musical subjects are "festivals," short but fairly complete, "figure," "finale," "fingering," "flageolet," "flute," the last two exceedingly able articles. "Form" is an exhaustive treatise, dealing with the subject more from an historical than from a technical point of view, and yet, for all that it is elaborately treated, it is far from complete, and the author of the paper appears to have adopted the views of the German writers upon the subject, and to have made very little independent research. The examples quoted in illustration of the remarks are copious and interesting.

The articles connected with the word "fugue" bear the familiar initials of the learned Professor of Music at Oxford, and are ably written, as well as being thoroughly trustworthy. The chief word is tersely and clearly described, and though many readers would doubtless have been glad to have seen it more copiously treated, none will complain of its accuracy.

Under the word "glee" much valuable information is given by a writer who is thoroughly *au fait* at his subject; and all that is known, likely to be known, or in any degree interesting about the national anthem, "God save the King," is related in an agreeable manner without needless verbosity, which too many writers who treat of the same subject seem inclined to indulge in.

The number is, on the whole, a very good one, containing a great amount of information valuable alike to the general reader and to the professional musician, as well for the purposes of reference as for instruction.

MINOR ITEMS IN MUSIC.

Among the lesser publications we would mention:—*Our Last Good-bye*. Ballad by J. L. HATTON (Ewald & Co.) A sweet and impressive melody from the hand of a master well skilled in the craft of ballad-writing, and to whom a long experience has brought the power to do that which the mind desires.—*Autumn Leaves* and *If in a Year*. Songs by ELIZA P. FRAKE (Stanley Lucas, Weber & Co.). Both words and music of each of these songs are the production of the same hand. The great charm of the first is its evident simplicity, and of the second the tenderness of feeling sought to be conveyed through the vocal part and the accompaniment. There is an evident air of amateur workmanship in each, but the goodness of the intention overrides any objection that could possibly be offered to the design.—Following the example set by Wagner, and in the belief that the musician when possible is his own best poet, Mr. Elliot has furnished the words of three clever and well-written songs (Boosey & Co.). "The Star and the Flower" has a charming melody which emphasises the grace of the words. "Little Lillie's Lullaby" is one of the most pleasing ditties of the kind to which it belongs, alike for the words, the melody, the accompaniment, and the dainty little chorus, an altogether novel effect in the song. "The Bandit's Call," in spite of its repulsive title, is a very effective song, full of a character not in the least degree weakened by the form of the accompaniment. The three songs form no bad evidence of the

musicianly accomplishments of their author.—*A Sailor's Song*, by OTTO SCHWEIZER (Paterson & Sons, Edinburgh). Boldly written, in a flowing style, a thoroughly vocal and well accompanied song.—The last-named house also issues *Minnehaha* (laughing water), valse brillante pour le piano, and *La Berceuse de Mignonne*, par OTTO SCHWEIZER, the first being a charming piece of melodious writing, having an introduction of more than ordinary merit and originality. It is easy to play, and effective when properly played; the second, in the form of a song without words, containing no difficulties to the players, and much that is pleasant as music.—In the *Fantasia Brillante*, by THOMAS J. PURCELL (John Blockley), three Irish melodies, "The Shamrock," "O'Donnell aho," and "I wish I were on yonder hill" form the subjects upon which this fantasia has been built, in a style every way commendable.—The *Barcarolle*, for pianoforte, by G. ROSSINI (D'Alcorn), one of the posthumous works of the composer of "William Tell," is a pleasing specimen of his writing after the lighter style of the songs popular among the people of Italy.—Among the pieces recently issued by Messrs. Augener & Co., the *Voix Chaste*, Andante by Edouard Batiste, wrought into a Fantasia by MAURICE LEE, has a melody, pretty, fresh, simple, and fascinating, arranged in such a manner as to develop by turns the several qualities of the original form, until the whole forms a fully commendable piece from a musical point of view, a clever piece of construction from a mechanical standpoint, and a specimen of work so useful for educational purposes in the cultivation of technique that the author is to be commended for having produced it.—*Les Clochettes d'Or*, Nocturne pour le piano, par LÉON D'OURVILLE. Without calling into question the fitness of the title with the knowledge that gold is not necessarily a musically resonant body, or staying to inquire whether there is any latent "Whistlerism" in the choice of a name, the colour of the print, the character of the music, and a portion of the title seeming to form an enigmatic "nocturne in black and gold," it will be enough to say that a more delightful example of "bell music," serving as a piece for recreation or study, has not for a long time been issued from the press, and therefore we with every confidence recommend it to the attention of our readers and subscribers who may desire music of its class.—The same pianoforte writer has arranged the two melodies, "Com'e bello," from Lucrezia Borgia, and "Als du im kühnen Sange," from Tannhäuser, with a considerable amount of ability, so as to fit them for teaching pieces. They are included in and form Nos. 11 and 12 of the admirable series called *Perles de Salon*.—The Gavotte Bizarre, by Percy Reeve, forms a somewhat droll diversion from the usual style in which it is customary to treat the modern forms of the old-fashioned dance.—At the same house (Messrs. Augener) is published a capital set of "Lieder transcriptions," by G. Trehde, consisting of Glück's "Herz, mein Herz," Gumbert's "Sie allein," Moore's "The Last Rose of Summer,"—which melody, by the way, was not written by Moore, but by an Irishman named Millikin to the burlesque words "The Groves of Blarney"—Naumann's "Leicht Gepück," Speier's "Die drei Liebchen," A. Wagner's "Bleib bei mir," and Weidt's "Wie schön bist du." They are all easily and pleasingly arranged, and make agreeable pieces for practice or performance.—The song "The Album Portrait" (Albumblatt), by JOSEF LÖW, is not only one of the most melodious, spontaneous songs we have recently seen, but it is also one of the most original.—The two songs, "Sandalphon" and "When evening shades are falling," by Henry Smart, are beautiful, thoughtful, musicianly, and thoroughly vocal.—The *Salon Walzer über den Namen Bach* and the *Hommage à la Pologne Mazurka*, forming Nos. 7 and 9 of the collection of Danses de Salon, by A. PIEKONKA, are in every way notable specimens of ingenuity and musical skill. Fugues and organ pieces have been built upon the theme suggested by the four notes which the letters of the name of Bach supply, but the present is the first instance in which a dance measure has been formed out of the subject. It has been most cleverly done, the devices of diminution and inversion being introduced with a truly fascinating effect. The *Hommage à la Pologne* is a very dashing and spirited mazurka, striking in melody and rhythm, and simple in the harmonies and in the demands made upon the ability of a player.

Concerts.

PHILHARMONIC SOCIETY.

THE Directors, Sir Julius Benedict, Messrs. Walter Macfarren, W. H. Cummings, G. A. Osborne, C. E. Stephens, Harold Thomas, and John Thomas have issued the prospectus of their sixty-seventh season. They propose to give eight concerts in St. James's Hall on the following dates:—Thursday evenings, February 6th, 20th, March 6th, 20th; Wednesday evenings, April 30th, May 21st, June 11th, July 2nd. The analytical historical programmes will be written, as heretofore, by Professor G. A. Macfarren, and the conductor is to be, as usual, Mr. W. G. Cusins, his experience being equal to his ability.

The directors make no promises as to the favouring of any special class of music to be produced during the season, but they have published specimen programmes which show the scheme to be sufficiently comprehensive and attractive to maintain, and possibly augment, the character of the Society; and as the band includes the names of many players of eminence and position, there will be no reason to doubt the efficient power of the orchestra to do justice to the work it will have to do. It is to be hoped that the season will be as prosperous as the programmes appear to be attractive.

MONDAY AND SATURDAY POPULAR CONCERTS.

WITH the first Monday in the New Year the order of the concerts was resumed, and, to welcome the return of a favourite pastime, a large audience was present, who, if applauses be taken as a test of the measure of their enjoyment, must have enjoyed the music given to a great extent.

The first piece in the programme was Beethoven's quartett in c major, Op. 59, No. 3 of the set dedicated to Count Rasoumowski. It is, fortunately, well known, and as played on this occasion by Mme. Norman-Néruda, Messrs. Ries, Zerbini, and Piatti, lost no jot of its beauty or spirit. The pianist was Mlle. Krebs, and her first solo, the Beethoven sonata in B flat, Op. 81 ("Les Adieux, l'Absence, et le Retour"), was given with a considerable amount of delicacy of expression and breadth of power needful for the best interpretation of so fine a work. It was probably out of a desire to present it with an impulse that should appear to be spontaneous, that she played it from memory; but there was at times a strained reading, as though the effort was more or less a mechanical one, and like most things mechanical, wanting in that which should bring the charm of impromptu.

The fair pianist united with Mme. Norman-Néruda, Messrs. Zerbini and Piatti, in giving a fine version of a quartett in B flat major by Camille Saint-Saëns, a work which contains many of the graces of the French school, with a considerable admixture of originality and individuality. The chief fault of the composition, if it be a fault, rests in the fact that its several movements are extended to a greater length than the patience of many not unreasoning admirers of this class of music can well endure.

In addition to the above-named pieces, Sig. Piatti played a sonata in D major for violoncello, by Locatelli, with a great effect. He was accompanied by Mr. Zerbini, who did the like service for Mr. Barton McGuckin in his songs, "O ma maltresse," by David; "Star vicino," by Salvator Rosa; and "Ja, du bist mein," by Abt: a selection which showed the singer's universality of taste, as his singing exhibited the versatility of his powers.

The following concert on the 13th had Herr Straus as leader, Messrs. Ries, Zerbini, and Piatti as his colleagues, Mlle. Marie Krebs as solo pianist, and Mr. Federici as vocalist. The pieces given were Schubert's quartett in G major, which was played with much delicacy and spirit. The serenade trio by Beethoven was a no less excellent specimen of smooth and elegant interpretation. It had already been heard eighteen times before at these concerts, and those who had heard it most frequently were free to admit that the performance on this evening was equal with any that had preceded. Chopin's "Introduction and Polonaise brillante," Op. 3, for violoncello and pianoforte, the last piece in the programme, was entrusted to the competent hands of Mlle. Krebs and Sig. Piatti, and consequently afforded great pleasure to the audience.

On the 20th inst. the pianist was Mlle. Janotha, she receiving an encore for her performance of Beethoven's sonata in c sharp minor (the "Moonlight"), which she played most charmingly, and with all the advantage arising from a skilful hand and a fine taste. By desire, the Rubinstein sonata in D major, Op. 18, was repeated at this concert, the young lady being assisted by Sig. Piatti. The concerted pieces were Mozart's quartett in E flat, No. 4, played by Mme. Norman-Néruda, Messrs. Ries, Zerbini, and Piatti, and

Haydn's trio in G major, given by Mlle. Janotha, Mme. Norman-Néruda, and Sig. Piatti, each work given in the most genial manner possible. Miss Mary Davies sang, in the most acceptable form, Handel's "Ah! perche giusto Ciel," and a pretty ballad by Arthur Thomas, "The Girl to her Bird." The accompanist was Mr. Zerbini.

There have been two Saturday Concerts given since the re-opening of the season—one upon the 11th, another upon the 18th. At the first concert there was not so large an audience as one is accustomed to find on these occasions, counter attractions of a wintry sort doubtless keeping many away. The programme was a good one, and the performance no less so. The executants were Messrs. Straus, Ries, Zerbini, and Piatti, with Mlle. Krebs as solo pianist. The works given were Beethoven's quartet in F, Op. 59; Mozart's sonata in E flat, for pianoforte and violin; Beethoven's trio in A flat, Op. 97, for piano, violin, and violoncello; and an allegro, adagio, and gigue for pianoforte alone, the composition of Giovanni Adolph Hasse, and one which is a favourable example of the music of a bygone period, losing nothing of its quality or charm by being played with such of the light of modern experience, and with the addition of modern resources, as could be laid upon it by the accomplished player, Mlle. Krebs. Mrs. Davison, the American vocalist, was the singer, her choice falling upon a song by Handel, "O fiero e rio sospetto," and Schubert's Nun's song, "The mighty trees bend." At the second of these two named concerts the most interesting feature was the suite in E major for pianoforte and violin, by Goldmark, most splendidly given by Mme. Norman-Néruda and Mr. Charles Hallé. Occasion may be taken at another time to speak of its many merits; at the present it is enough to say that it was made extremely welcome. Schumann's quartet in A minor, Mendelssohn's "Tema con Variazioni," and Beethoven's "Sonata appassionata," with songs by Franz and Benedict, sung by Miss Redeker, were the other attractions of the concert.

MADAME VIARD-LOUIS'S CONCERTS.

SOME very interesting pieces were included in the programme of the concert given on January 21st at St. James's Hall, and although the performance was by no means so perfect as might have been expected from the character and quality of the band, still the works were sufficiently good to enable the attentive hearer to gain a pretty fair idea of the merits of the several compositions. In some cases it is an advantage, for the sake of imparting a clear notion of the music given, to take the items in groups or classes; in other respects it is better to speak of them in the order of performance. The programme of the concert now under review will be best described according to the latter mode.

The concert commenced with the overture to *Tannhäuser*, which was played twice, the second time in obedience to applause bestowed upon the performance the first time. Following this, a minuet by Bourgault-Ducoudray was played for the first time. It is a quaint imitation of an early eighteenth century composition, with a pretty good sprinkling of passages and ideas that have been of late made tolerably familiar, and have been made to serve a revived interest. Yet, if there is nothing particularly remarkable in the scoring, it is pretty and inoffensive, and received some amount of applause.

In the performance of Mendelssohn's G minor concerto, Mme. Viard-Louis exhibited sometimes a considerable amount of taste and expression, at others the inequality of her reading and execution left much to be longed for. She received the honour of a recall, as well for this as for her solo given later on.

After the concerto, Mr. Edward Lloyd sang the barcarolle, "Nymphes Attentives," from Gounod's *Polyeucte*, a song which has not an original passage or idea in it from the beginning to the end; and however fresh and piquant it may have been to the Parisians, it is not so to a London audience, many of whom have heard the phrases with less would-be classical associations. The symphony in F, by Hermann Goetz, played for the first time at the last concert, was repeated, and created a lively impression of the genius of the composer of *The Taming of the Shrew*. Mr. Edward Lloyd's voice was once more heard, this time in Loder's song, "Wake, my love," and Mme. Viard-Louis appeared again to play Bennett's charming "Rondo Piacerevole." The concert concluded with a performance of the ballet-music to *Polyeucte*, which, though more striking in character than the song from the same opera, is, to confess the truth, a little disappointing after all that had been said about it in the French journals. It is quite possible that it loses much by dissociation from the terpsichorean spectacle it is designed to accompany; and while it must be admitted to possess a considerable amount of charm, it cannot but be felt that the charm would be heightened to the listener unacquainted to any

extent with Gounod's music. In this, as in *Cinq Mars*, he has repeated himself to a considerable extent, and it becomes difficult not to connect former fancies with certain well-known turns of thought. If, however, neither the melodies nor their appearance as ballet-music imply the opening of a fresh lode, the hearer must be very hard to please who is not fascinated with the scoring. That is most masterly, and for that alone the amateur will be glad to have been made acquainted with this portion of Gounod's latest work.

Musical Notes.

EDWARD B. AVELING, D.Sc., Fellow of University College, London, has been elected to the professorship of English at the Royal Academy of Music.

THE following concert bill has just been accidentally discovered. It was issued by Mozart's father at Frankfurt in 1764:—"My daughter, twelve years of age, and my son, aged seven, will perform concertos of the greatest masters on the harpsichord. My boy will also play a concerto on the violin. He will, moreover, cover the finger-board of the harpsichord with a cloth and play on it equally well. He will name any sound or chord struck on an instrument or on a bell. Finally, he will improvise according to the wish of the public on the organ, or on the harpsichord, in any key, however difficult. His performance on the organ will be quite different from his playing on the harpsichord."

At the last Edinburgh Choral Union concert, among other things produced was a scherzo for orchestra, by A. C. Mackenzie, which was conducted by the composer, and was favourably received.

MISS EMMELINE DICKSON, a young vocalist of much promise, a pupil of the accomplished teacher, Mme. Cellini, has been singing in the provinces, with great success, the chief part in Virginia Gabriel's melodious operetta, *Widows Bewitched*; and the new and clever song, "If," written expressly for her by the Countess of Charlemont.

MUSIC IN ELEMENTARY PUBLIC SCHOOLS.—The first step necessary to reform the present system of singing by ear, and substitute for it instruction in music, is the supply of competent teachers. Lancashire is the first county to start this reform, and has just held a competition for free scholarships at Owens College, Manchester, when ten scholarships were awarded to teachers in elementary schools, which will enable them to obtain musical instruction, with examinations and prizes.

On Friday, December 27th, Mr. William Rea, organist and choir-master of St. Mary's Church, Tyne Dock, South Shields, was presented with a testimonial consisting of an illuminated address and a cheque for £100 on the occasion of his leaving St. Mary's for an engagement at the Wesleyan Chapel, Elswick Road, Newcastle. The presentation took place at the Jarrold Chemical Works' Schools, Tyne Dock, South Shields, where there was a numerous attendance.

HER MAJESTY'S THEATRE.—Mr. Mapleson has re-opened his house for a series of performances (in English), by the Carl Rosa Opera Company, on January 27, when Wagner's *Rienzi* was produced with great splendour. The English text has been prepared by Mr. J. P. Jackson, whose skill as an adapter was displayed in the version of Wagner's *Der Fliegende Holländer*, brought out by Mr. Carl Rosa at the Adelphi Theatre in 1876—the same opera having been given in Italian during Mr. George Wood's brief occupancy of Drury Lane in 1870. The performances of *Rienzi* can scarcely fail to be largely attractive; the probability being that the music is more to the taste of the majority of the English public than the composer's subsequent works, in which their prejudices are largely assailed. The cast of the opera promised well for its efficient representation, including, as it did, Mr. Maas in the title-character, Mme. Helène Crosmond as Irene, Mme. Vanzini as Adriano, Miss Georgina Burns as a Messenger of Peace, Mr. W. Bolton as Orsini, &c. Other specialties in Mr. Carl Rosa's programme are the production of English versions of M. Guiraud's *Piccolino*, and Bizet's *Carmen*: the text of the former by Mr. Sydney Samuel, that of the latter by Mr. Henry Hersée. Miss Julia Gaylord is to sustain the title-character in *Piccolino*, and Mme. Dolaro in *Carmen*. Among other valuable members of the company are Misses Josephine Yorke and Giulia Warwick, Mr. F. Packard, Mr. C. Lyall, Mr. F. H. Celli, and Mr. H. Pope, besides several who have as yet been chiefly known in Mr. Rosa's provincial performances. As in past seasons, the orchestra is a special feature. It consists of about sixty performers, headed by Mr. Carrodus as principal and solo violinist, and comprising, among other skilled instrumentalists, Messrs. Pollitzer, Parker, Doyle, E. Howell, Rudersdorf, Reynolds, Du-

bruec, Van Gelder, Hutchings, Rawlins, Macgrath, and Miss Lockwood as harpist. The chorus is on a proportionate scale. The office of conductor is divided between Mr. Carl Rosa and Sig. Randegger.

DURING the course of the year 1878 the following new operas have been placed upon the stage in Italy:—*Griselda* de Scarano, at Naples; *Leda Wilson* de Bonamici, at Pisa; *Eufemio da Messina* de Baldini, at Parma; *Il Falconiere* de Benvenuti, at Venice; *Gli Equivoci* de Sarria, at Naples; *Francesca da Rimini* de Cagnoni, at Turin; *Agnese* de Guindani, at Plaisance; *Celeste* de Fabbro Achille, at Rimini; *Il Convito di Baldassari* de Miceli, at Naples; *Roderico di Spagna* de Bavagnoli, at Parma; *Il conte di S. Romano* de De Giosa, at Naples; *Egmont* de Dell'Orifice, at Naples; *Il Lago delle fate* de Dominicali, at Milan; *Gabriella Candiano* de Moroder, at Milan; *Barnabe Visconti* de Franceschini, at Milan; *Raffaello e la Fornarina* de Sebastiani, at Rome; *Il Violino del Diavolo* de Mercuri, at Cagli; *Parisina* de Giribaldi, at Montevideo; *Consuelo* de Azzoni, at Milan; *Griselda* de Cottrau, at Turin; *Amy Robart* de Calani, at Trojano; *Arrigo II* de Palmen-teri, at Monza; *Il Matrimonio impossibile* de Ferrua, at Chevasco; *Ginevra di Monreale* de Parravano, at Milan; *La Croala* de Coronaro, at Bologna; *Il Negriero d'Anteri* Manzocchi, at Barcellona; *Lorietta* de Falchi, at Rome; and *Delmira* de Bacchini, at Florence.

ON Tuesday, January 14th, a performance of a portion of Bach's "Christmas Oratorio" was given with band and chorus at Westminster Abbey, and on the 25th, the customary selection from Mendelssohn's Oratorio, "St. Paul," was performed at St. Paul's Cathedral.

FRÄULEIN DORA SCHIRMACHER, whose playing has been frequently mentioned in these columns as being of more than common merit, and of whom our Leipzig correspondent speaks so highly, has given a concert at Elberfeld, where she performed with increased success.

SALE OF MUSICAL COPYRIGHTS AND PLATES.—The stock of Messrs. Duff & Stewart was offered to auction by Messrs. Brown, Swinburne, & Morrell, at their rooms, 353, Oxford Street, on Monday, December 9, and three following days. As the lots were unreserved, a large company attended the sale, and very satisfactory prices were realised. Amongst the principal items may be noticed:—Lot 1—J. L. Hatton's song, "A Bird sang in a Hawthorn Tree," £330 (Mills). This lot in the sale of 1875 brought only £147. Lot 16—Pinsuti, "A Little Cloud," £15 8s. (Jefferys). Lot 22—"A maiden sat alone one day" (by the same composer), 14 guineas (Jefferys). "Angels are Watching," Franz Abt, 25 guineas (J. Williams). Lot 49—"Beautiful Dreams," W. C. Levey, £25 10s. (J. Williams). Lot 57—"Gounod's 'Better Land,'" £11 12s. (Mrs. Weldon). Lot 61—"Land's 'Birds of the Wilderness,'" £18 8s. (Lonsdale). "Blossoms," J. L. Hatton, £30 (Ashdown & Parry). Lot 72—"Brave old Oak," E. J. Loder, 35 guineas (Ashdown & Parry). Lot 73—"Brave old Temeraire," £27 10s. (Jefferys). Lot 87—"The charms I sing," Berthold Tours, £13 12s. (Bath). Lot 140—"Dream of Angels," Franz Abt, £32 (Howard). Lot 152—"My Ancestors were Englishmen," £56 (J. Williams). Lot 154—"Esmeralda," £546 (Bath). Lot 205—Jules Rochard's "Amusing Sketches," £282 12s. (Willey). Lot 240—"Trekell's 'Classical Treasures,'" £55 (A. Cock). Lot 287—"Break of Day Schottische," Bernard, £182 (Bath). Lot 304—"Dora Waltzes," £18 (B. Williams). Lot 336—"Fly forth, O gentle Dove," Pinsuti, £60 (Ashdown & Parry). Lot 460—"I'm conquered, love, by thee," J. L. Hatton, £11. Lot 471—"Johnny Sands," 21 guineas (Blockley). Lot 474—"The King and the Beggar Maid," £72 (Bath). Lot 503—"Live in my heart and pay no rent," £15 18s. (Lonsdale). Lot 561—"The Heather Wreath," £289 17s. (Jefferys). Lot 607—"Loved and Lost," £241 3s. (B. Williams). Lot 638—"Magic of Music," £25 12s. Lot 657—"The Miner," Berthold Tours, £43 15s. (Willey). Lot 678—"My Highland Home," £17 5s. (J. Williams). Lot 684—"My lost Darling," £18 (J. Williams). Lot 740—"Only love can tell," 55 guineas (Blockley). Lot 745—"O that we two were Maying," £273 (Howard). Lot 846—"Easy Method for Pianoforte," by Rochard, £64 11s. 6d. (Ashdown & Parry). Lot 909—"Robin Adair," £20 (Ashdown & Parry). Lot 954—"Rève d'Amour Waltzes," £33 16s. (Lonsdale). Lot 1004—"Hatton's 'Song of the Sea Breeze,'" 21 guineas. Lot 1042—"Sweet Olden Days," Vivian Bligh, £30 16s. Lot 1048—"The Grand Opera," "The Talisman," £191 13s. (Hime). Lot 1079—"Tripping through the Meadows," Michael Watson, £36 16s. (Willey). Lot 1101—"Twins but a Dream," Berthold Tours, £42 (Willey). Lot 1146—"When the Bairnies are Asleep," Lady Baker, £54 (Willey). Lot 1159—"Wilt thou love me then as now?" £63 (Lonsdale). Lot 1187—"The Troubadour," G. A. Macfarren, £58 16s. (Metzler). Lot 1199—"Scotch Airs," arranged

by Glover, 60 guineas (Metzler). Lot 1204—Boyton Smith's "Song of the Sylph," £30 (Cramer). Lot 1247—"The Magazine of Popular Music," £416 3s. 6d. (Bath). Lot 1264—"Under the Mistletoe Quadrilles," £72 (Metzler). Lot 1276—"Watching for Pa Quadrilles," Jules Rochard, £34 13s. The total realised for the four days' sale amounted to £6,785.

MRS. GEORGE COOPER, widow of the late George Cooper, organist of the Chapel Royal, died on Jan. 7th. She succeeded her husband as organist of St. Sepulchre's Church, Holborn, and was much beloved by those who knew her, as a true-hearted, amiable, and Christian woman.

HERR PROCH, composer and teacher of singing, died at Vienna on December 18th of last year, aged seventy.

THE death of Mr. James McMurdie, Mus. Bac., Oxon., which occurred on Dec. 23rd of last year, at the age of eighty-five, has also to be recorded. He was at the time the oldest member both of the Philharmonic Society and the Royal Society of Musicians. He was a pupil of Dr. Crotch. He composed many very fine glees and canons. He was for more than thirty years continually on the direction of the Philharmonic Society, and both there, at the Royal Society, and in private life, was always most highly esteemed for his kindly and gentlemanly manner, musicianly feeling, and valuable advice. He was the author of valuable works on harmony and psalmody, and was a candidate for the professorship at Oxford when Sir F. A. Gore Ouseley obtained it. At eighteen he was appointed organist of Christchurch, Blackfriars, afterwards the Philanthropic Society's Chapel, and for forty years held a similar post at St. Matthew's, Brixton.

ON the 24th inst. died at Baden-Baden the well-known composer, Adolf Jensen. He had long been suffering from a chest complaint, and he has at last succumbed to it in his 41st year. His death will be deplored by all lovers of music.

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